WM. C. STAHL'S

INTERNATIONAL

BANJO METHOD

C Notation

REVISED EDITION

Published by

WM. C. STAHL

Chas. E. Ditson Co.
New York.

MILWAUKEE, WIS.

Chas. Sheard & Co.
London, England.

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Gus. Almorth
Banjo lessons
1889
Cambridgeport Mass.
464 Main St.

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PREFACE.

In presenting this work to the Banjo Students of America, the author expresses the hope that it may in some degree contribute to make the science and art of Banjo playing a study of much pleasure. The design has been, to compress in a small volume the leading principles of practical banjo playing, and it is confidently believed, that the student will obtain in this work all that is necessary to discriminate between false and correct methods.

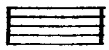
In the elementary part, it will be found that the treatment of rudimentary instructions, preparatory to the study of the instrument proper, illustrations have been made to assist the student in that, which is essential to a thorough knowledge of technicalities, as it is of great importance that a good BEGINNING should be made in this branch which is applicable to any instrument.

TO THE TEACHER.

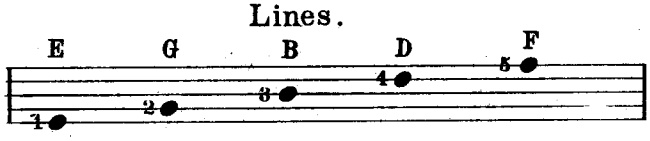
The author would suggest to teachers of the Banjo, that the advancement of their pupils would be much more satisfactory to them, if each was required to commit to memory, the various signatures, the major scales and their relations, the attendant chords, etc. Also to acquaint the pupil with musical terms and signs by demonstrating upon their instrument this, which produces and develops the ART in music. Questions answered in a hazy and unintelligent sort of a way, keeps the pupil in a doubtful state of mind, and would certainly reflect upon his abilities as an instructor. The pupil admires the skill of the teacher who so materially lightens his labors by INTELLIGENT answers to the betterment of his musical education. That this work may facilitate the attainment of so worthy an object, is the sincere hope of

WM. C. STAHL

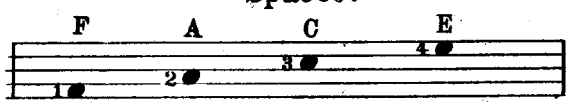
RUDIMENTS OF MUSIC.

Musical sounds are expressed by characters called notes, which are written on and in the spaces between five parallel lines called the staff  The lines and spaces are counted from the bottom upwards.

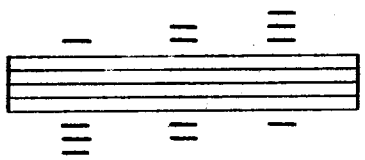
Lines.



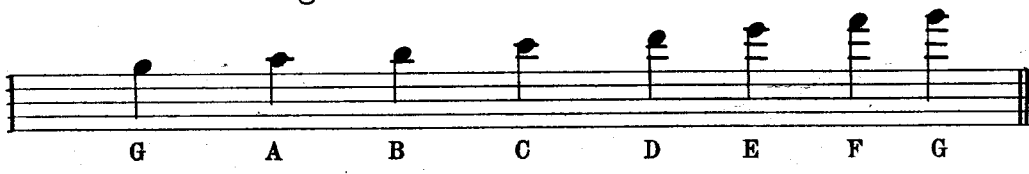
Spaces.



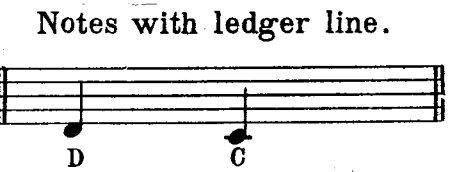
As the staff is not of sufficient extension to express all the sounds in music, LEDGER lines are added above and below it when required.



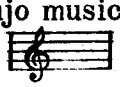
Notes with ledger lines above the staff.



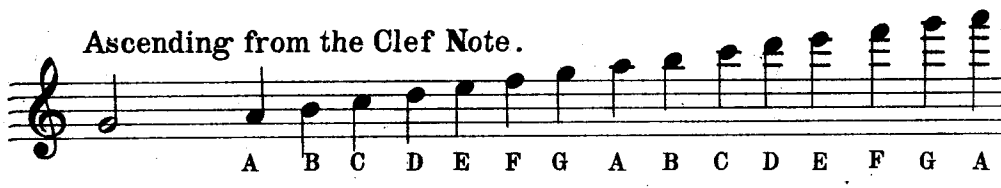
Notes with ledger line.



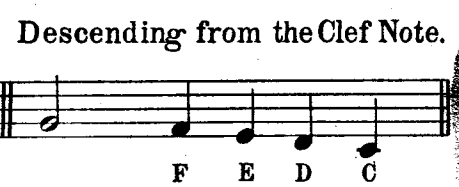
The notes are named after the first seven letters of the alphabet, viz: A, B, C, D, E, F, G, and they are distinguished by their position on the staff.

In Banjo music the Treble, or G clef, is used to establish their names. It is placed on the second line  Consequently the note on that line is called G, or the Clef note. Names of all the other notes can be ascertained by taking them alphabetically in ascending from the Clef note, and by reversing the order of the alphabet in descending from it.

Ascending from the Clef Note.

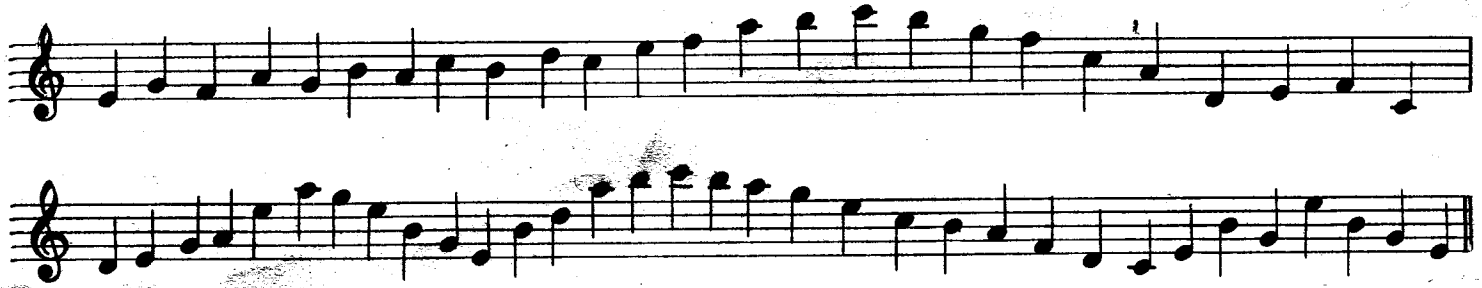


Descending from the Clef Note.



The student will observe that notes of the same name occur several times, but always in a different position on the staff.

Exercise in reading notes.



Character and Value of the Notes, Rests, Etc.

As musical sounds may be long or short, their duration or value is indicated by a particular form of note.

The longest sound is designated by this character 𝅝, which is called a ***whole note***, the duration or time of which is determined by counting four.

A sound continued but half as long, that is, while counting two, is expressed by a ***half note*** 𝅗𝅥.

The duration of a ***quarter note*** ♩, is but one count.

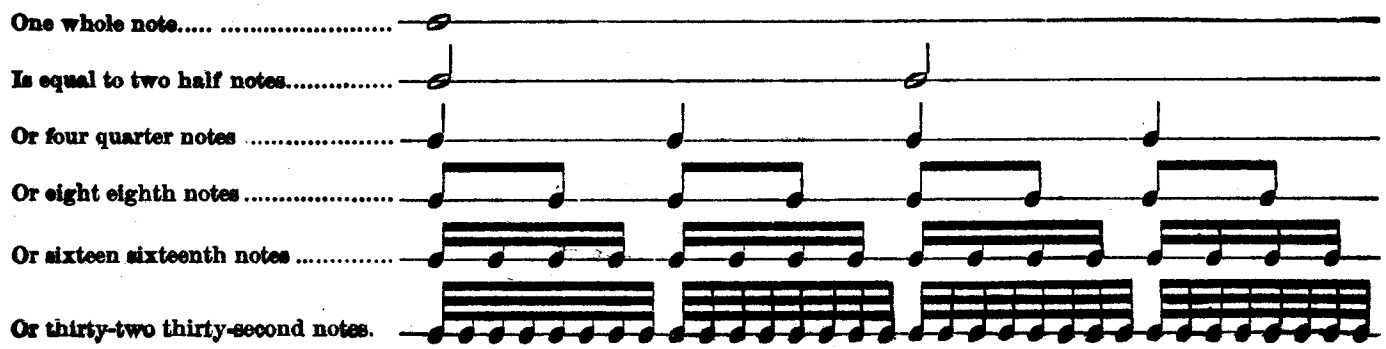
An ***eighth note*** ♪, is only half as long (in time) as a quarter note.

A ***sixteenth note*** 𝅘𝅥𝅯, is half as long as an eighth.

A ***thirty-second note*** 𝅘𝅥𝅰, half as long as a sixteenth.

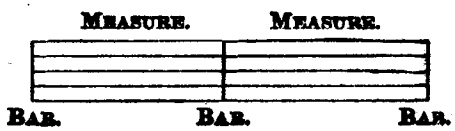
When several eighth, sixteenth or thirty-second notes follow in succession they are usually connected by bars placed across their stems, as shown in the following table:

TABLE OF THE NOTES AND THEIR PROPORTIONS.



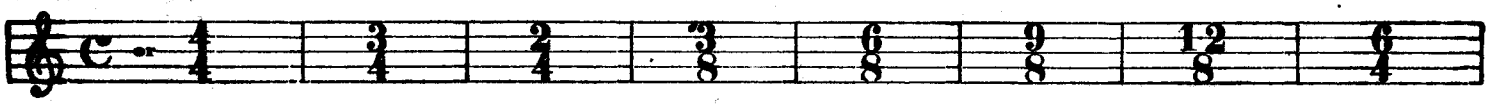
The Division of Music.

Music is divided into equal parts by bars. The music between two bars is called a measure.

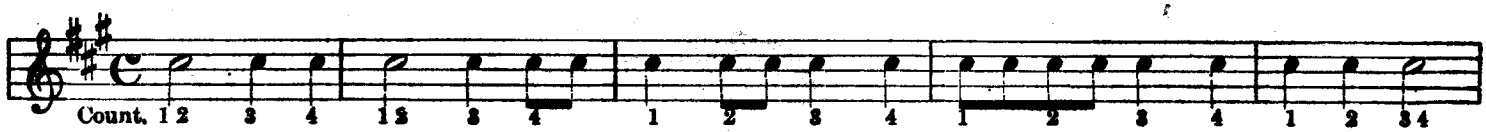


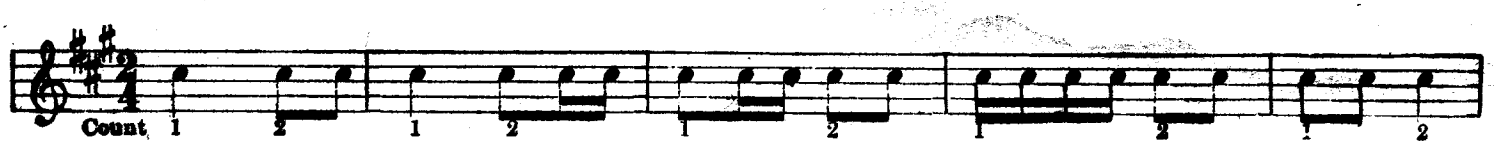
TIME.

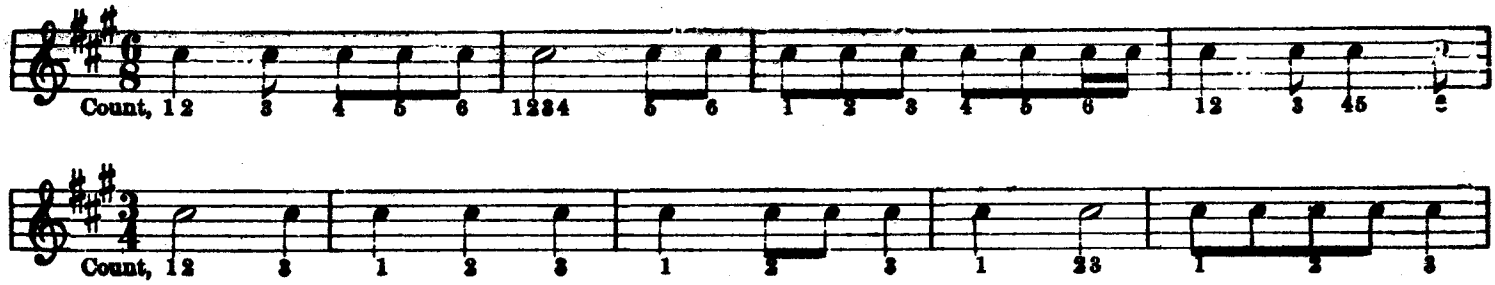
In the various figures used to indicate time, the upper figure indicates the ***number***, and the lower figure the ***kind*** of notes in each measure.



EXAMPLES OF VARIOUS DEGREES OF TIME.



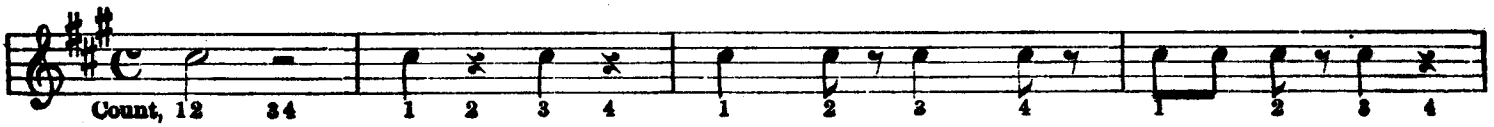




RESTS.

A rest is a character indicating a temporary suspension of sound or pause while playing. There is a rest to correspond with every note, and which has the same value in time as the note.

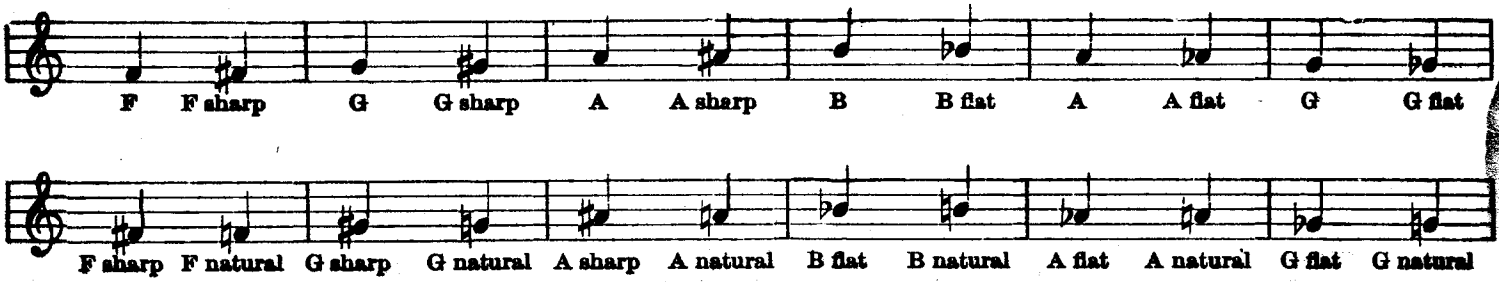
EXAMPLE.



Sharps, Flats and Naturals.

In order to alter the tone or pitch of a note, characters called Sharps, Flats and Naturals are used. A sharp (♯) placed before a note raises it a half tone. A flat (♭) placed before a note lowers it a half tone. A natural (♮) placed before a note cancels the effect of a ♯ or ♭ on all the following notes of same name or degree in that bar and restores the note to its original tone.

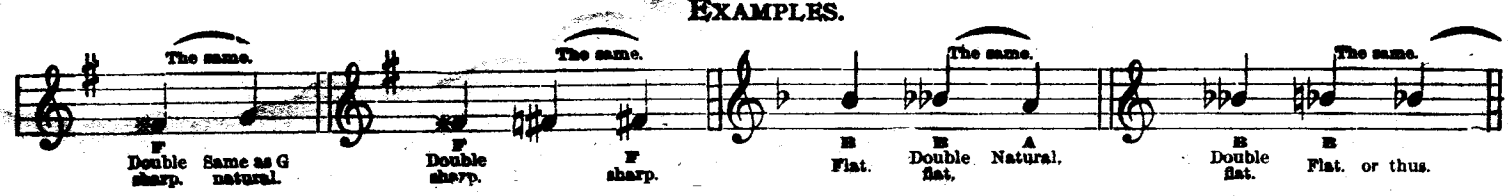
EXAMPLES.



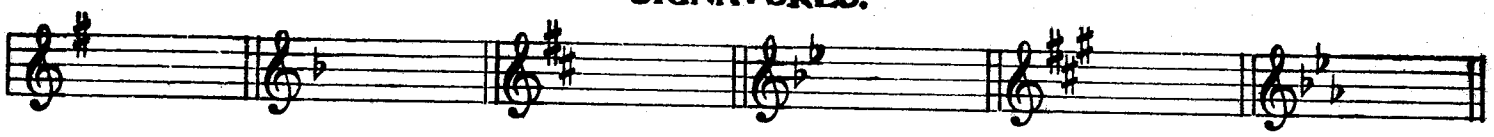
DOUBLE SHARPS AND DOUBLE FLATS.

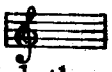
A double sharp (𝄪) raises a note already made sharp another half tone; and a double flat (𝄫) lowers a note already made flat another tone. A note that has been double sharped or double flatted is restored to its quality of once sharped or flatted by ♯♯ or ♭♭.

EXAMPLES.



SIGNATURES.



When sharps or flats are placed at the beginning of a piece, immediately after the clef  they are called the signature and designate what key the piece (or selection) is in. When so placed, they affect *all notes* throughout the piece bearing the same names as the lines or spaces on which they are placed.

Marks of Expression, Etc.

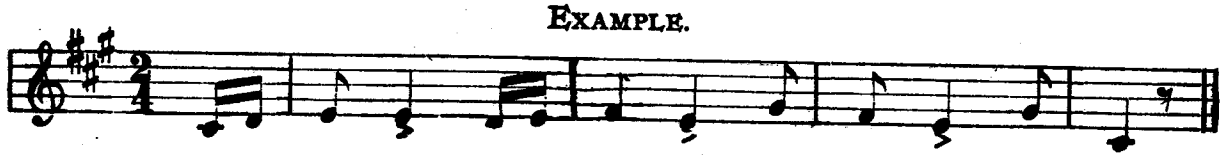
mf., moderately loud; *mp.*, moderately soft; *f.*, loud; *ff.*, very loud; *p.*, soft; *pp.*, very soft; *fz.* or >, with force; Cres. or <, increase the tone; Decres. or >, decrease the tone; Dim., diminish the tone; Dim. al Fine, diminish the tone to the end; Dolce, soft and sweet; Con brio, with splendor and brilliancy; Calando, softer and slower; Con amore, affectionately; Rall., slower; Andante, slower; Adagio, very slow; Rit., slacken the time; Allegro, quick; Allegretto, not so quick as Allegro; Presto, very fast; A tempo, in time; Accellerando, faster and faster; Coda, an extra passage at the end of a selection; Finale, the last movement; Ad lib., at pleasure.

All students should avail themselves of a *Dictionary of Musical Terms*, as the author is compelled to eliminate a vast mass of interesting details and facts, and as there are a great many terms used in expressing music, a dictionary will be found a valuable aid to the student in solving abbreviations and terms omitted in this method.

SYNCOPATION.

When the unaccented part of a measure is to have a particular emphasis, it is shown by the characters *fz.* or > or ∨ and when the weaker part of a measure is made of more importance than the stronger, such deviation from the regular accent is called Syncopation.

EXAMPLE.

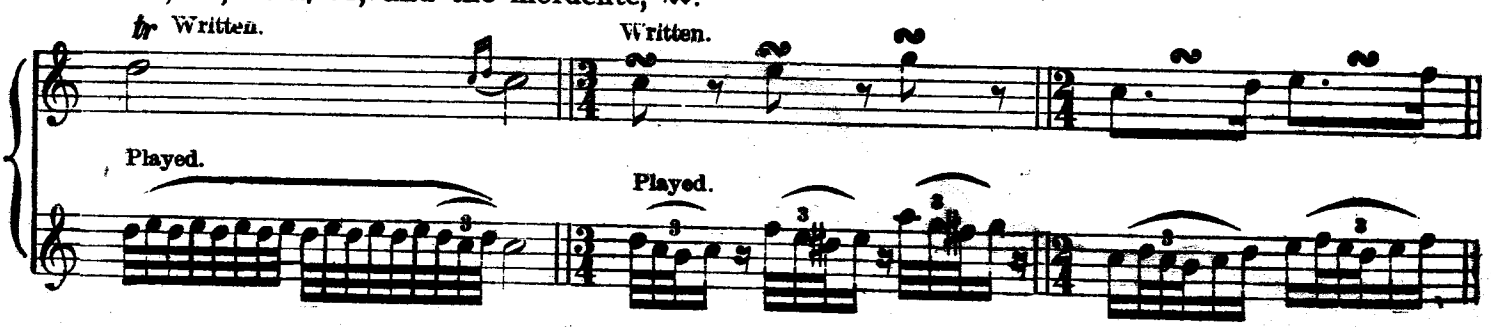


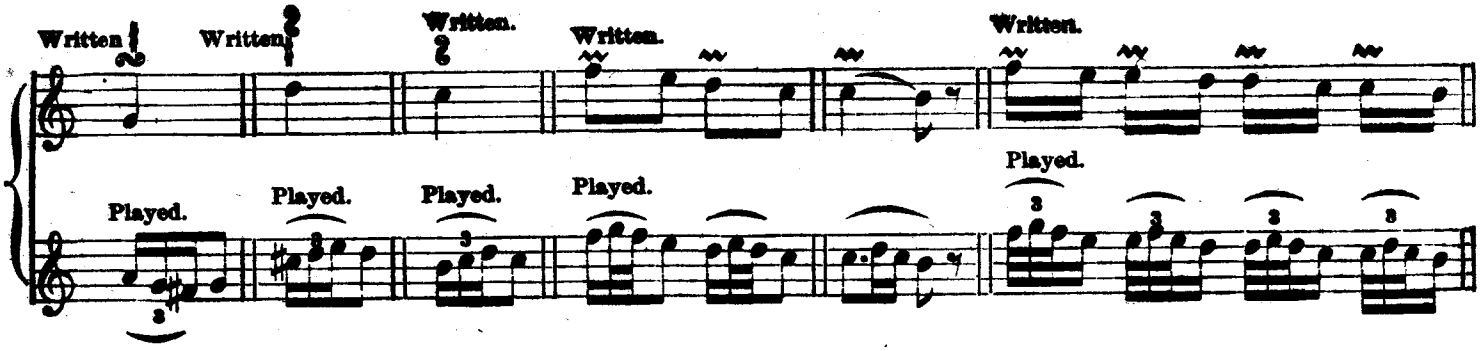
The Slide.

A slide is indicated by this sign /, and is performed by one finger of the left hand which slides along the neck in passing over all the frets from the first to the second note. After striking with the right hand the first note, the second note is made by the impulse of the finger of the left hand.

Abbreviations, by Signs, of Musical Graces.

Trill, *tr*; turn, ∾, and the mordente, ∿.

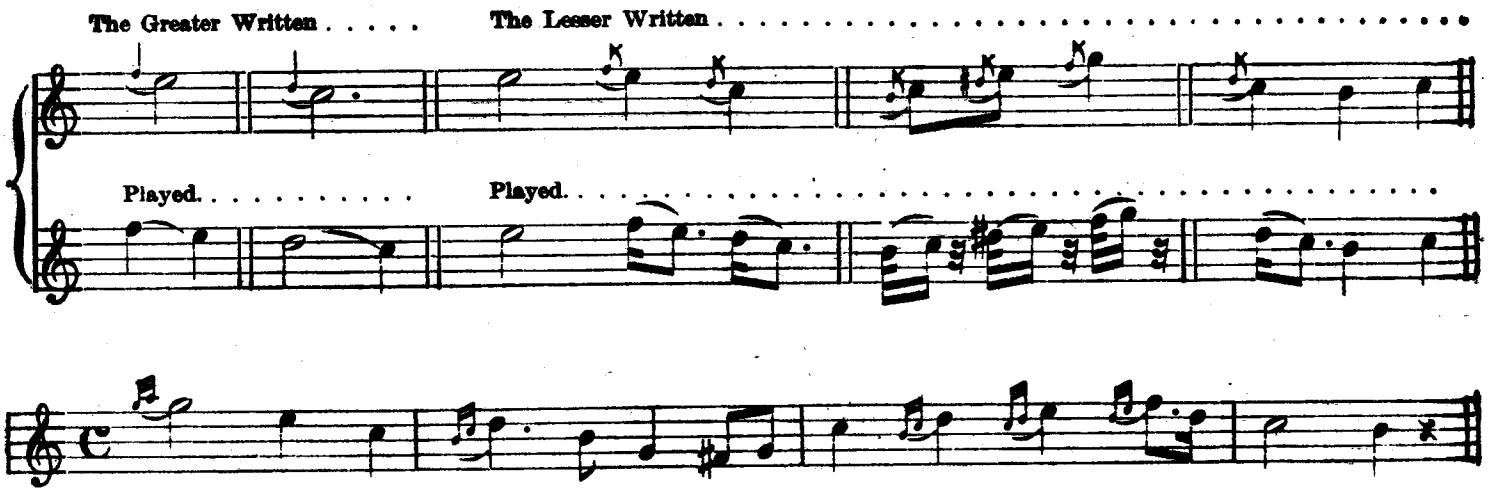




APPOGGIATURAS OR GRACE NOTES.

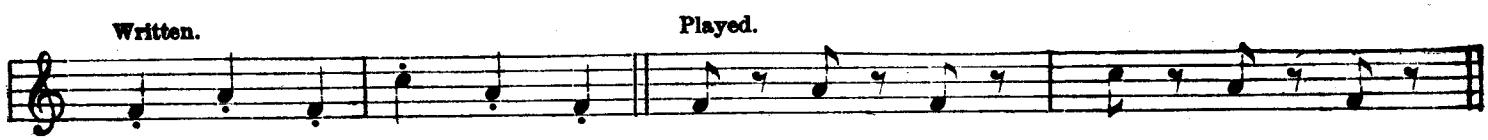
The Appoggiatura, or Grace Note, is a small note added to the principal note for the sake of expression. There are two kinds of grace notes—the greater and the lesser. Whatever length is given to the small note or notes, the time is borrowed from the principal note.

EXAMPLES.

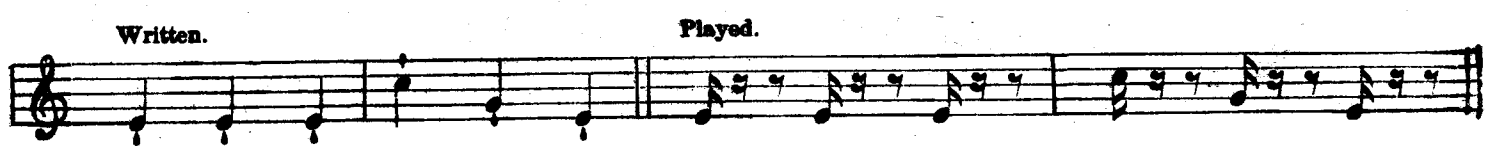


When dots are placed above or below the notes they are termed Staccato Notes, signifying in a marked and distinct style.

EXAMPLE.

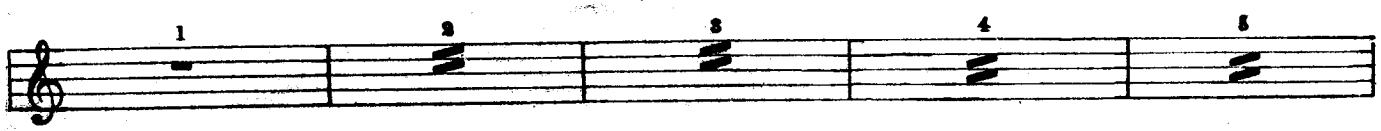


When marked as per example below, each note must be made *particularly* short, and very distinct.



EXAMPLES ON ABBREVIATIONS.

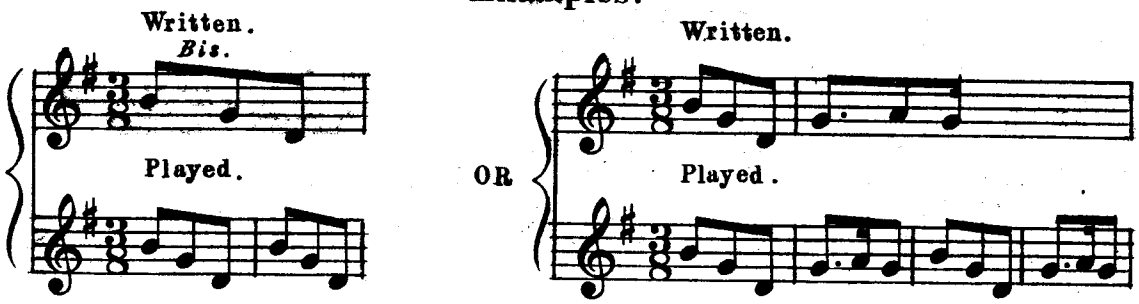
When more than one bar rest is required it is indicated as follows:



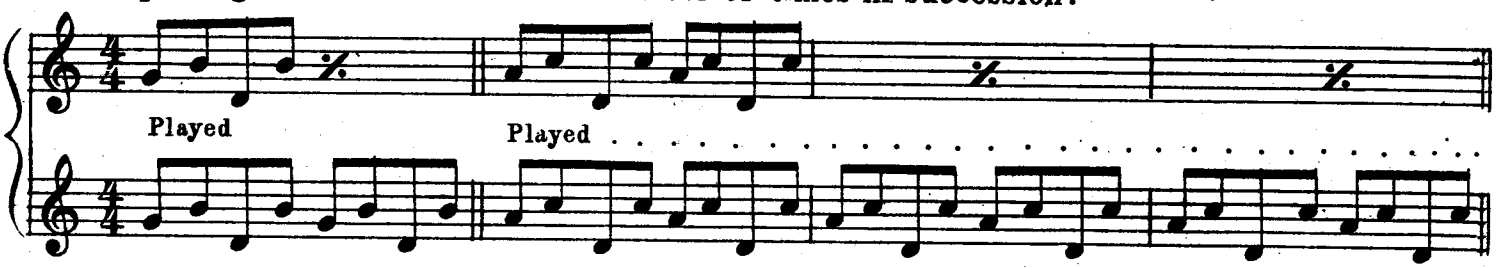
The figures above the bars denote the number of measures to be held or counted.

The word *Bis* placed over one or more bars signifies a repetition.

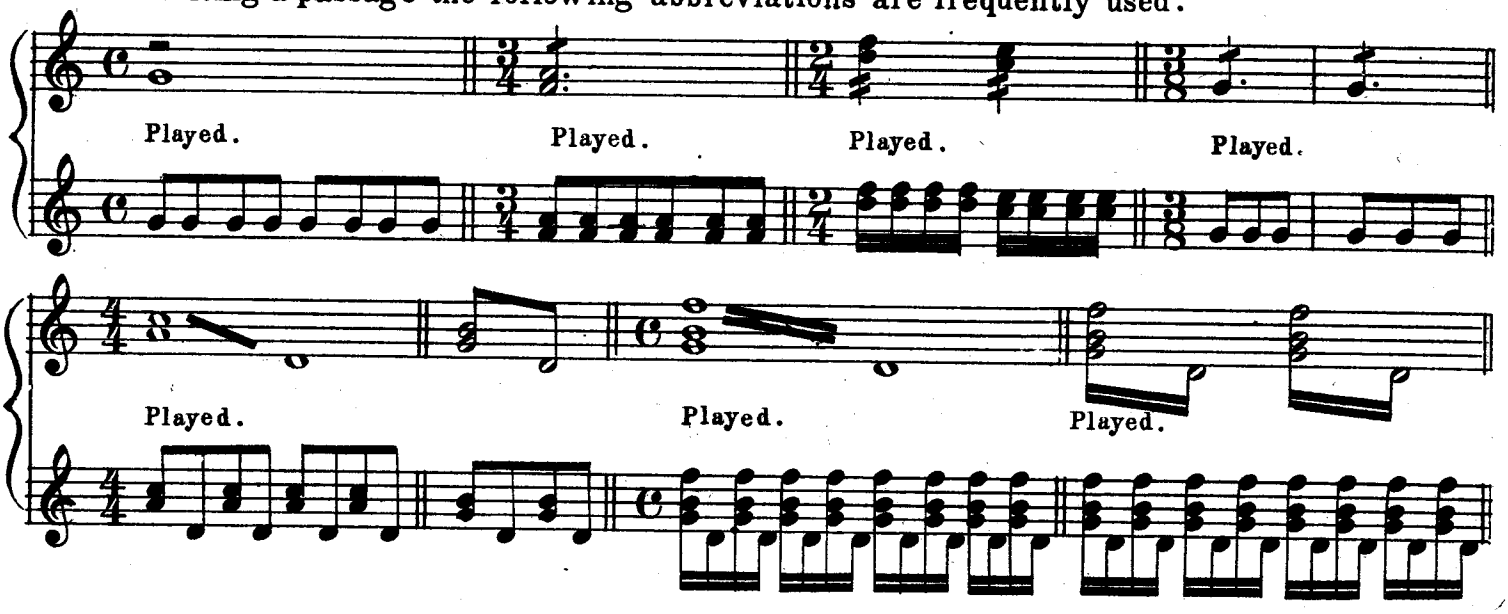
Examples.



Repeating measures that occur a number of times in succession.



In writing a passage the following abbreviations are frequently used.



How to Hold the Banjo.

Sit upright and rest the rim of the banjo on the right thigh, pressing the upper part lightly against the body with the forearm. Support the neck of the banjo between the first finger and thumb of the left hand, curving the fingers so that the tips can be used in pressing the strings to the finger-board.

LEFT HAND FINGERING.

The following figures are used to denote the fingers of the left hand: 0, open string; 1, first finger; 2, second finger; 3, third finger, 4, fourth (or little) finger.

RIGHT HAND FINGERING.

Rest the little finger on the head of the banjo near the bridge, curving the others so that the thumb will strike the strings about an inch farther from the bridge than the first finger. The question of resting the little finger on the head, has been regarded by many teachers and proffessionals as being *entirely wrong*. As an entire page could be devotet to this very interesting subject, I will treat it in a very concise but comprehensive form. In movements, or chords, where four fingers (three fingers and

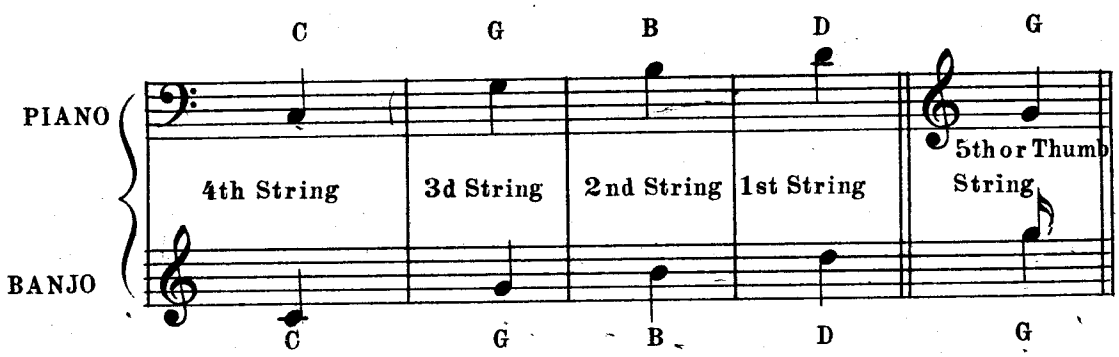
thumb) are required, the little finger must necessarily be raised from the head to facilitate the said movement or chords, and in movements where three fingers (two fingers and thumb) are used, the little finger *may* rest on the head. Any deviation from this rule is optional.

The following signs are used to indicate the fingers of the right hand: ×, for the thumb; •, first • •, second finger, and • • •, for third finger × ⟋ × signifies that the thumb is to slide from one string to another, in other words, from the first note played to the next note following, under which, this sign would be placed. Always pick the first string with the second finger; the second string with the first finger, and the remaining three strings with the thumb, unless otherwise marked, as I will treat further on the subject in my rules on *alternating*.

How to Tune the Banjo.

The strings are numbered from one to five, the short string (commonly called thumb string) being the fifth.

Tune the Bass, or C string to C on the piano or pitch-pipe; place the second finger (left hand) on the Bass (fourth string) at the 7th fret and tune the third string in unison; place the same finger on the third string at the 4th fret and tune the second string in unison; place the same finger on the second string at the 3d fret and tune the first string in unison; place the same finger on the 5th fret of first string and tune the fifth (thumb) string in unison. When properly tuned the five *open* strings on the banjo will correspond with the piano as illustrated.



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X Mar 17

The author while instructing the student in this, the generally accepted pitch for the banjo. Many teachers and concert performers have accepted a banjo of the following dimensions: 10½ inch rim and 19-inch neck, with 22 frets (called the three octave banjo) as the standard size, which permits of a higher pitch than the banjo of former size. The bass (or 4th) string being tuned to D instead of C.

The fourth string of the Banjo, noted C thus: Will correspond with C on the Piano, thus:

The method of tuning the remaining strings are the same as in the C pitch, *i.e.*, by placing finger on 7th fret bass and tuning 3d. string in unison, at 4th fret 3d string, tune 2d string in unison, etc.

Many composers of banjo music are at present writing the piano accompaniments in D, hence, it is safe to predict that with the present accepted size banjo, the latter pitch or tuning, will predominate.

Banjo music written with instructions to "elevate the bass," or "tune bass to D" we simply "raise" that string a full tone, the other strings remaining unaltered. As in example, it will be seen that the treble strings are unaltered, while the *bass* string has been raised a full tone.

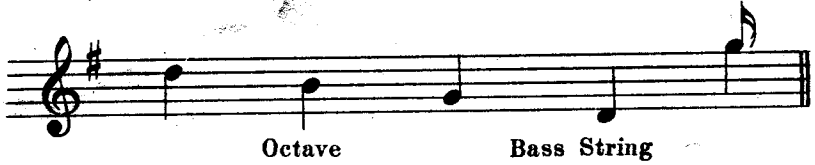
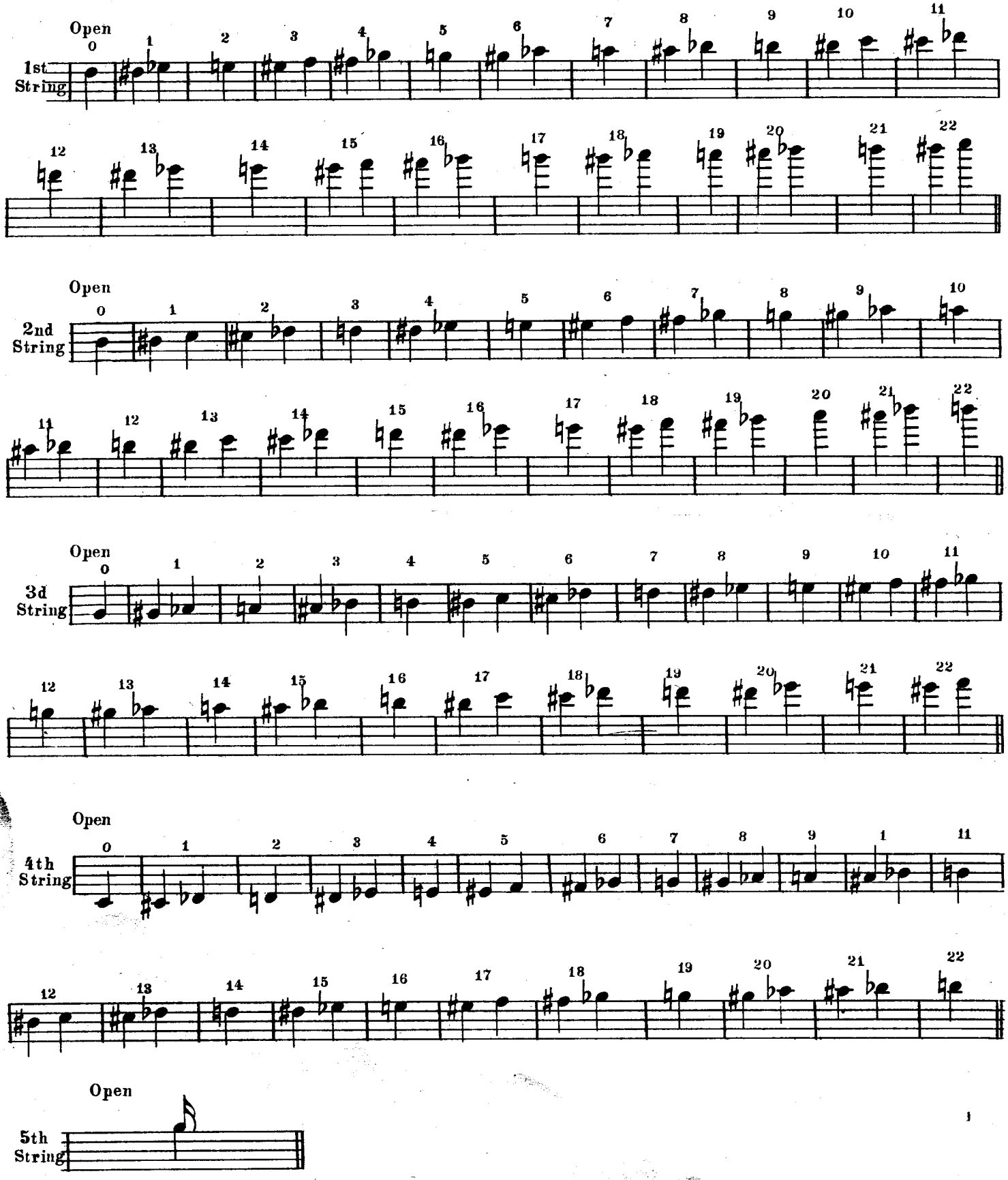


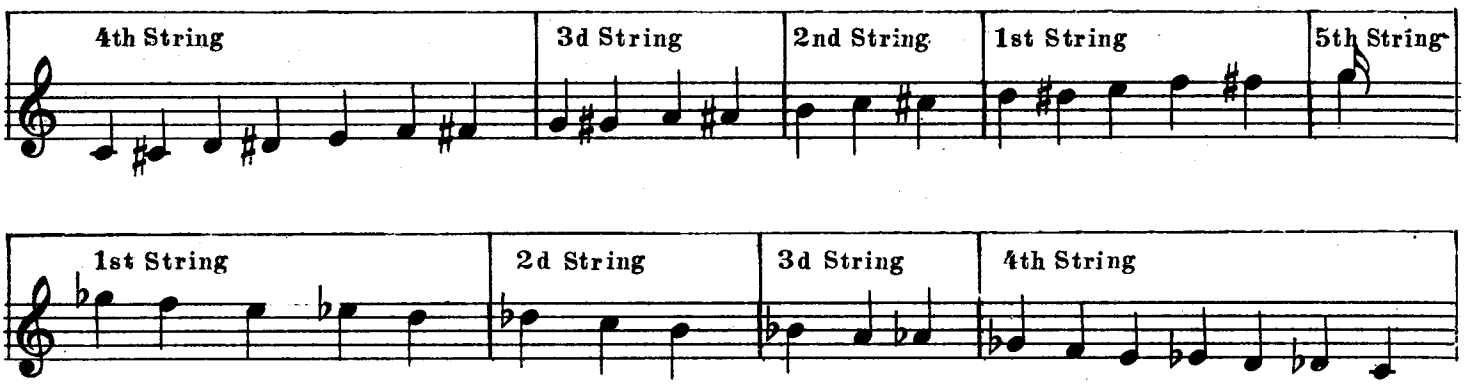
Diagram of the Banjo Fingerboard.

Illustrating every note that can be made on each string. The figures over the notes represent the fret at which the note is made.



The student will observe in above diagram that the sharped and flatted notes are practically the same thing, taking example on the first string, D sharp and E flat which are made on the same fret, etc.

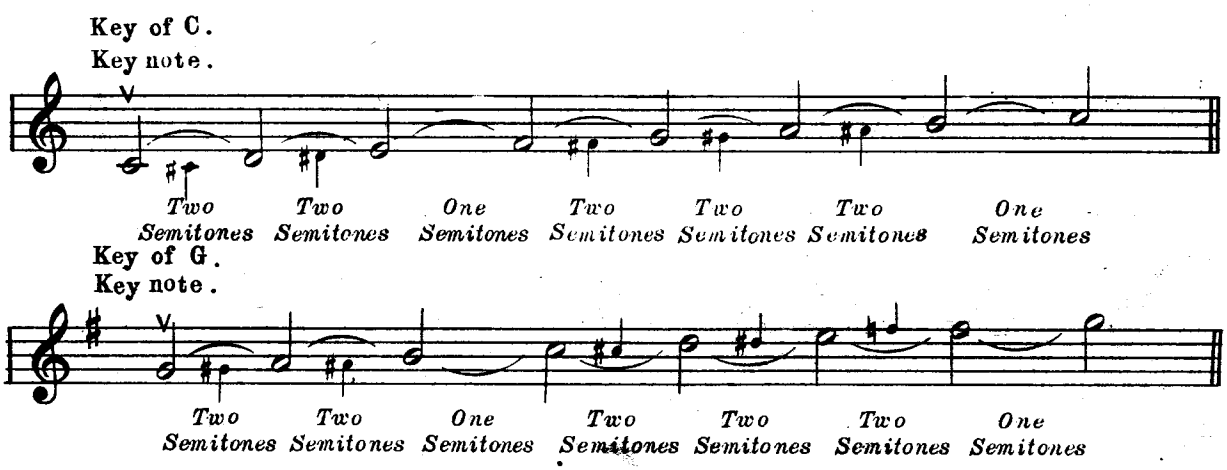
There are two kinds of scales, one called Diatonic, and the other Chromatic. The Chromatic, is a scale in which all the tones, intermediate and diatonic, occur in successive order. The intermediate notes in the Chromatic scale were formerly written in colors, hence its name Chromatic, The ascending passage, as will be observed, is written with sharps and double sharps; while in the descending passage flats and naturals are used.



DIATONIC SCALES.

Diatonic Scales are used in the major and minor keys. In the major key take any note for a keynote. The second note of the scale will be found two semitones (generally called a full tone) higher than the first. The third note in the scale will be found two semitones higher than the second note. The fourth note is one semitone above the third. The fifth note is two semitones above the fourth. The sixth note is two semitones higher than the fifth note. The seventh note is two semitones higher than the sixth. The eigth note (the octave of the first or keynote will be found one semitone higher than the seventh note.

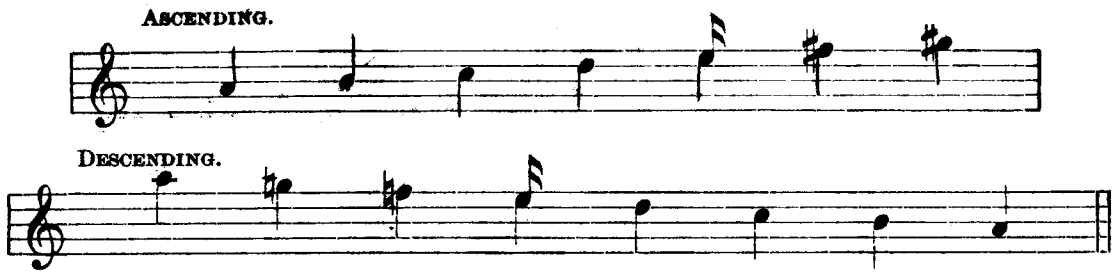
EXAMPLES OF THE DIATONIC SCALES.



MINOR SCALES.

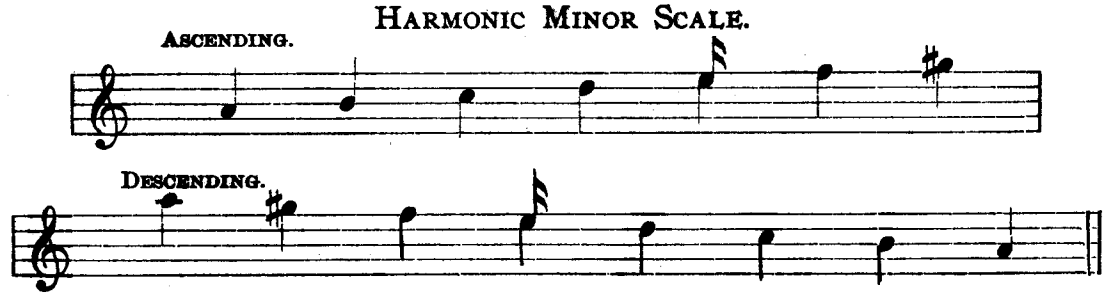
Minor scales are modifications or derivations from tonalities based upon the Model Diatonic Scale. There are two forms of the minor scale, the Melodic and Harmonic. In the Melodic Minor Scale, the sixth and seventh degrees are raised a semitone by an accidental in ascending, while in descending, the sixth and seventh degrees are made natural. The harmonic Minor scale has its seventh degree raised by an accidental, and the seventh degree raised, is played both in accending and descending.

MELODIC MINOR SCALE.



The Harmonic Minor Scale has its seventh degree raised by an accidental, and the seventh degree raised, is played both in ascending and descending.

HARMONIC MINOR SCALE.



RELATIVE MINOR SCALE.

A Relative Minor Scale or Key is one formed directly from the fundamental Diatonic or Major Scale. All minor keys have the signature of their relative majors. A minor, has no signature because its relative, C major, has none. E minor has the the signature of G major, one sharp, and so forth. The minor mode is, therefore, in one sense, subordinate to the major mode, and the keynote or Tonic (first or foundation tone of any major or minor scale) of the relative minor is always a minor third below the tonic of its relative major. There is (but should not be any) great difficulty in determining whether a piece be written in a major or minor key. The first few measures indicate in nearly every case, plainly enough, whether the major or minor is the predominating mode.

The scale of a relative minor key commences upon the sixth degree of the major scale, and we find that the Harmonic Minor Scale contains six notes that are precisely the same as those used in the major scale, but the seventh note in the minor scale must be raised by an accidental, in order to form a leading note to the scale. As the seventh note in all major and minor keys must be made to fall within *one semitone* of the Tonic note As the seventh degree of the minor scale is always raised a semitone by an accidental, and that accidental must be prefixed to the note itself whenever it occurs in a selection, but must not be added to the signature.

Many students have found that a concluding chord or note indicated the key in which the piece was written, but it will also be found that the rules of musical form permit that a piece may begin in a minor key and end in the major of the same keynote, or else in the relative major. Or, in another case, it may open in A minor and end in A major, or C major. But it may, of course, also end in the minor or major key in which it is written.

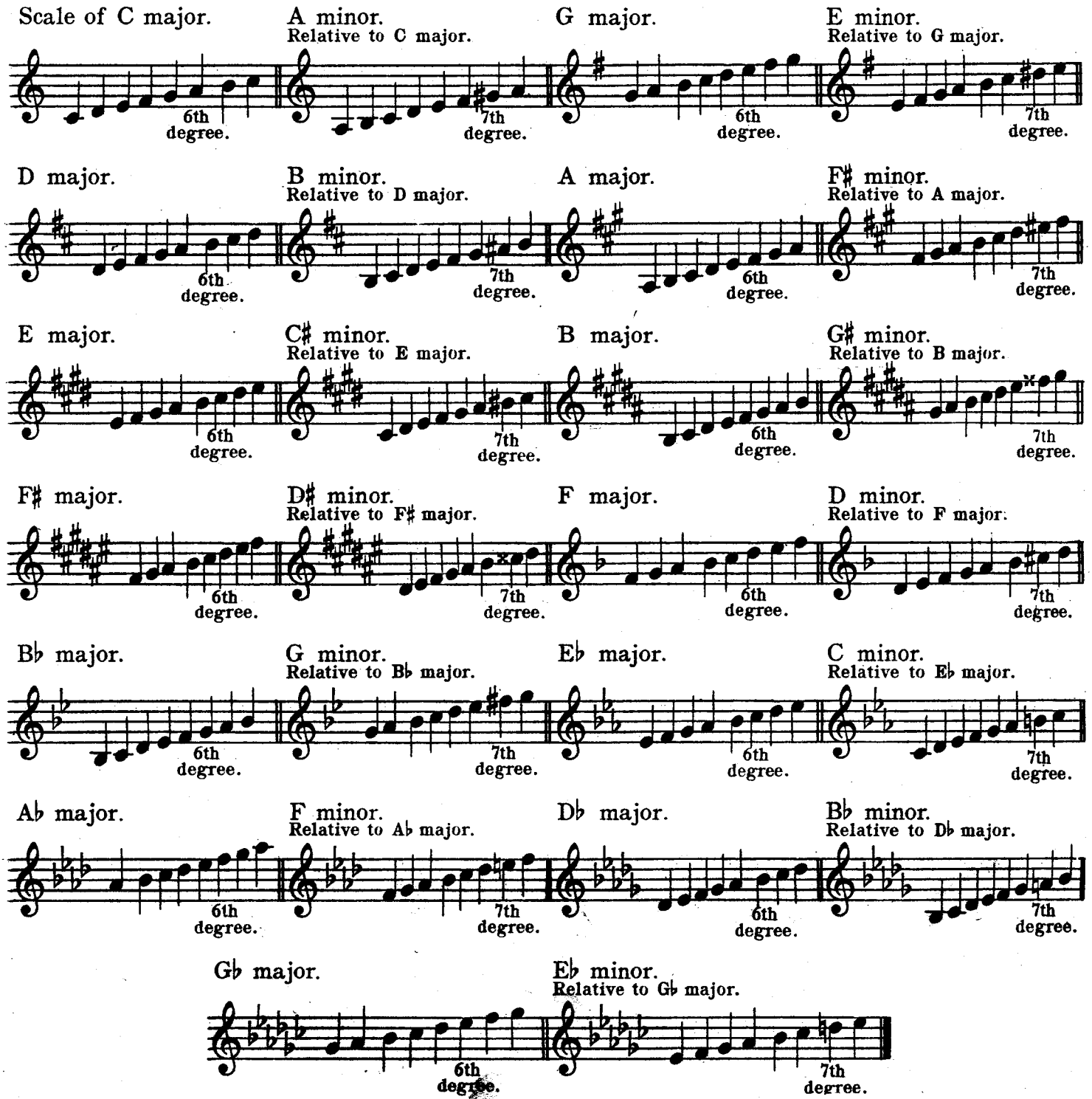
While in theory, we have but one minor key, that which has been known as the Harmonic Minor. We frequently form the scale called the Melodic Minor with the sixth as well as the seventh degree raised a semitone by accidentals in ascending, while in descending the sixth and seventh are made natural. The principal object in altering the Harmonic Minor Scale has been for melodic purposes, and for this reason the Melodic Minor Scales will be used in this method in relation to the major scales.

As the relation of the minor key to the major key is, and has been, a "mystery" to many students and players, I will define the Harmonic Minor Scale on the following page as a conclusion to the elementary part of this method.

MAJOR SCALES and the ascending HARMONIC SCALES of the Relative Minor Keys.

Showing the sixth degree of all Major Scales and in the Minor Scales where the seventh degree has been raised a semitone by an accidental.

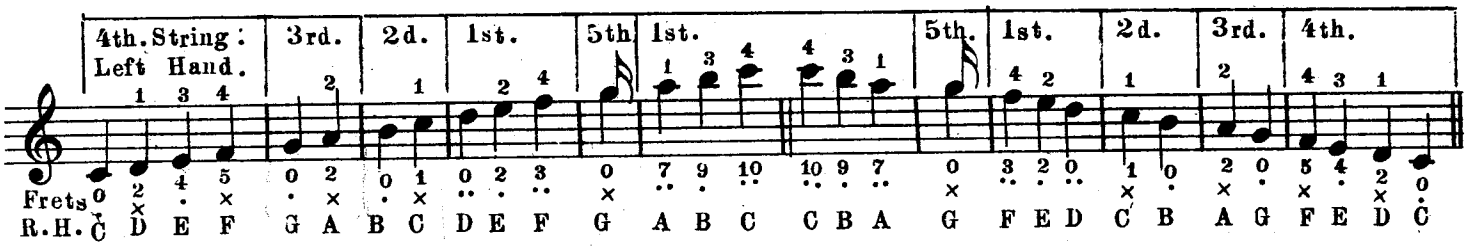
The Signatures of the principal keys will also be presented.



Modern notation has limited the number of sharps to be used as the signature of a key to six, six sharps or six flats. In some compositions we meet with a signature of seven sharps. But the same key could be represented by five flats, which lessens the number of signs.

SCALE OF C MAJOR.

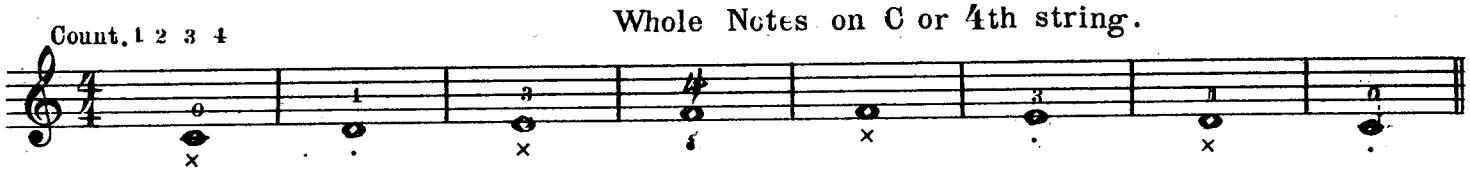
(Natural key of the Banjo.)



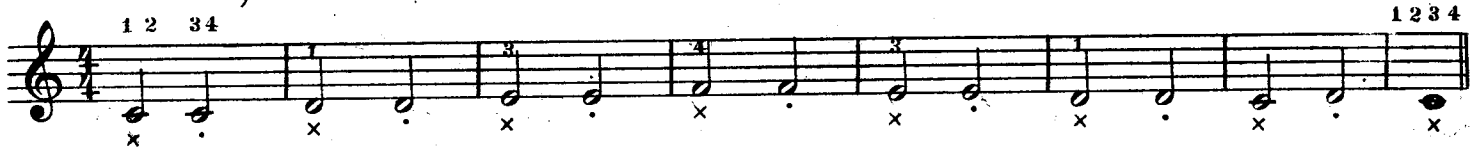
TIME LESSONS.

The Pupil should always count the time when playing.
Common Time, 4 beats in a measure, is marked by a **C** or $\frac{4}{4}$
The following notes are made on the C or 4th string.

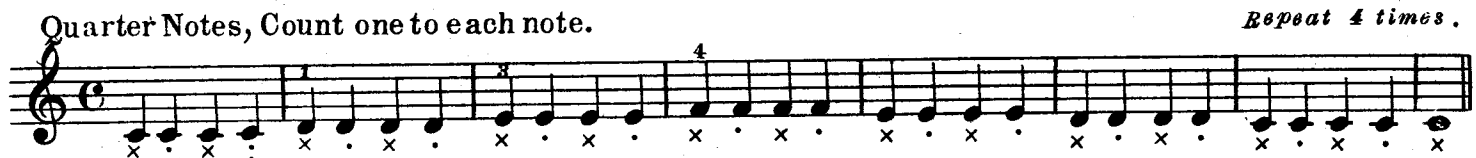
Whole Notes on C or 4th string.



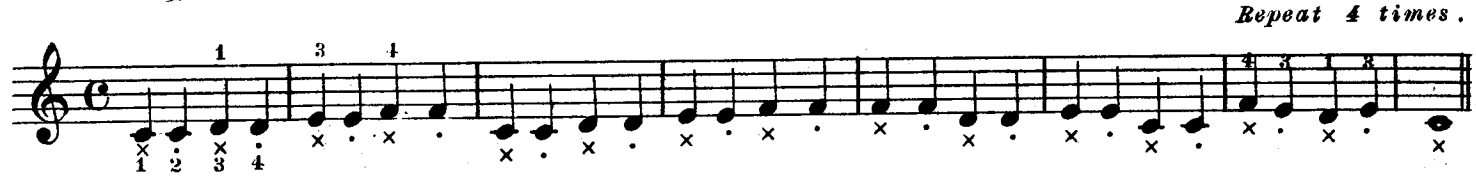
Half Notes, Count two to each note.



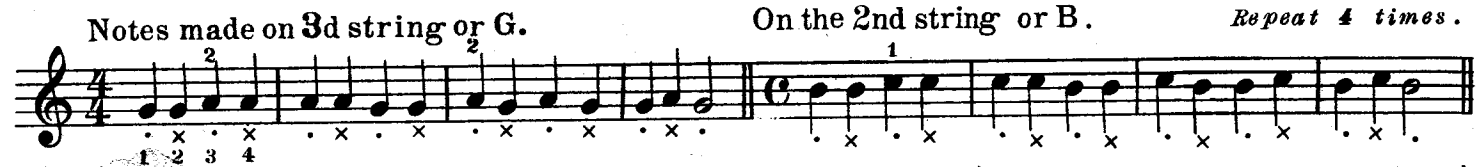
Quarter Notes, Count one to each note. *Repeat 4 times.*



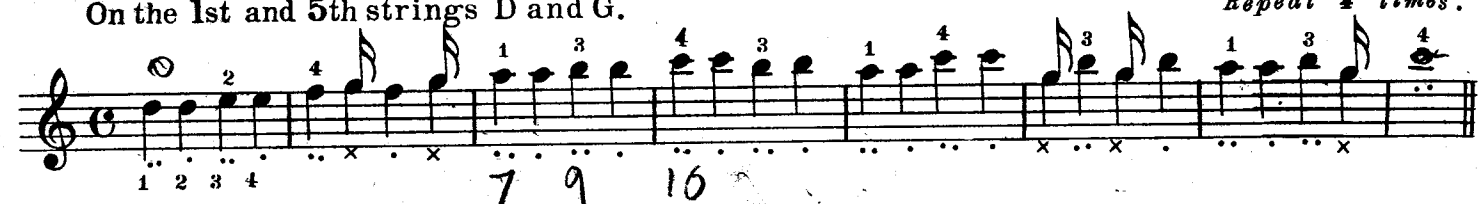
Repeat 4 times.



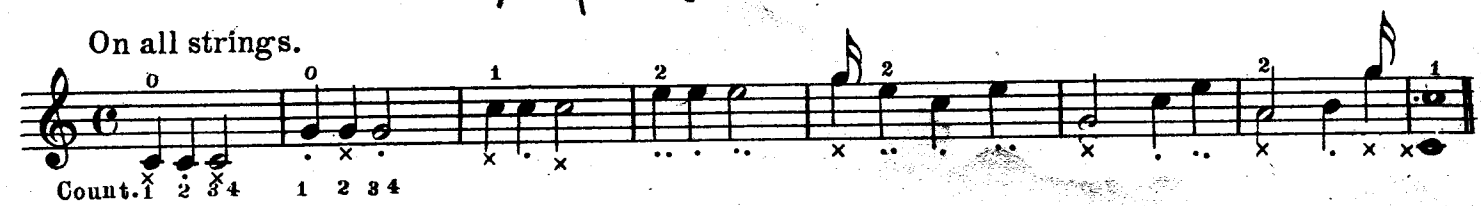
Notes made on 3d string or G. On the 2nd string or B. *Repeat 4 times.*



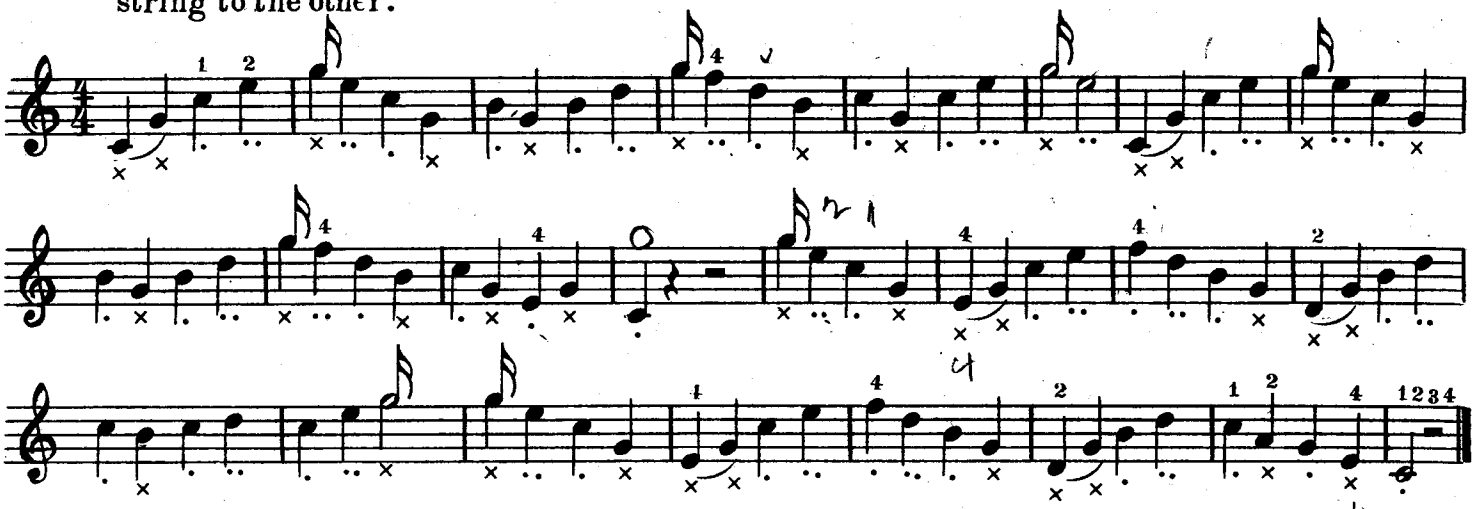
On the 1st and 5th strings D and G. *Repeat 4 times.*



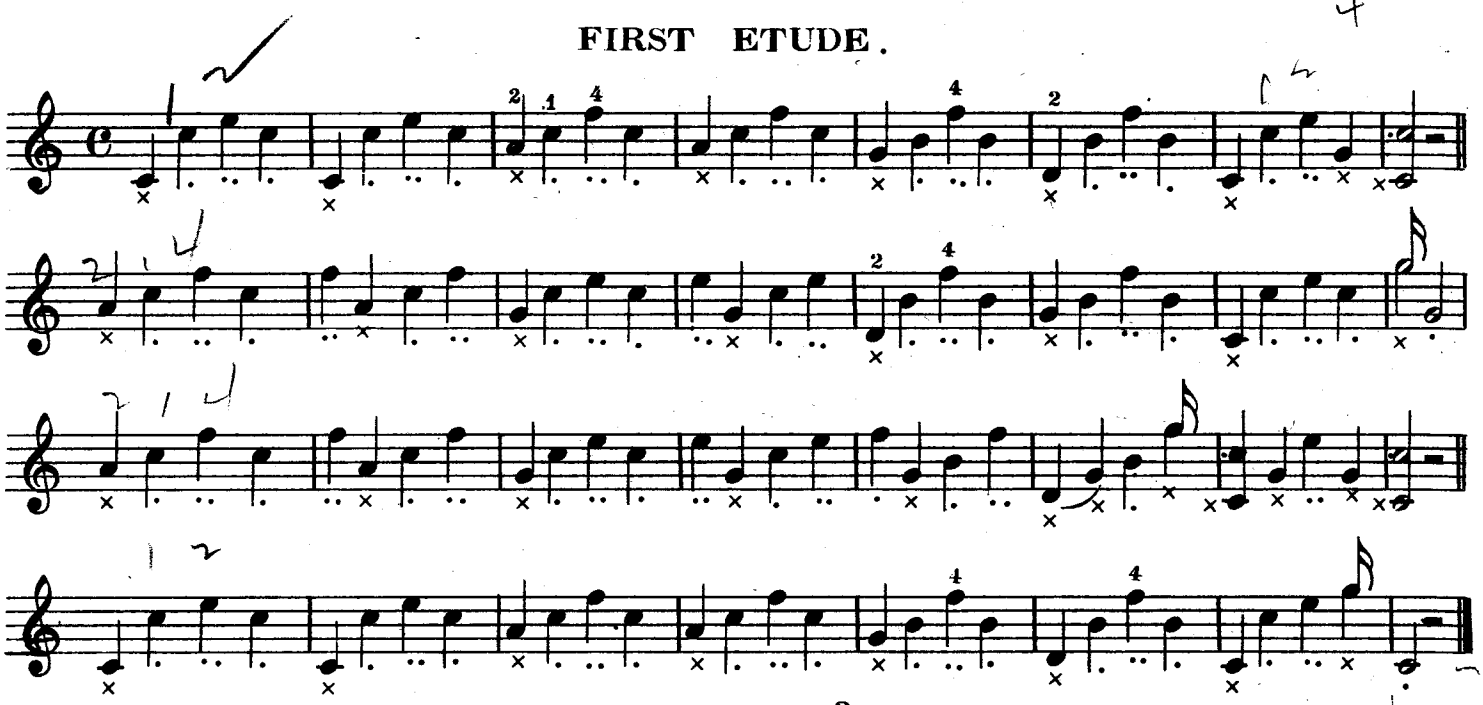
On all strings.



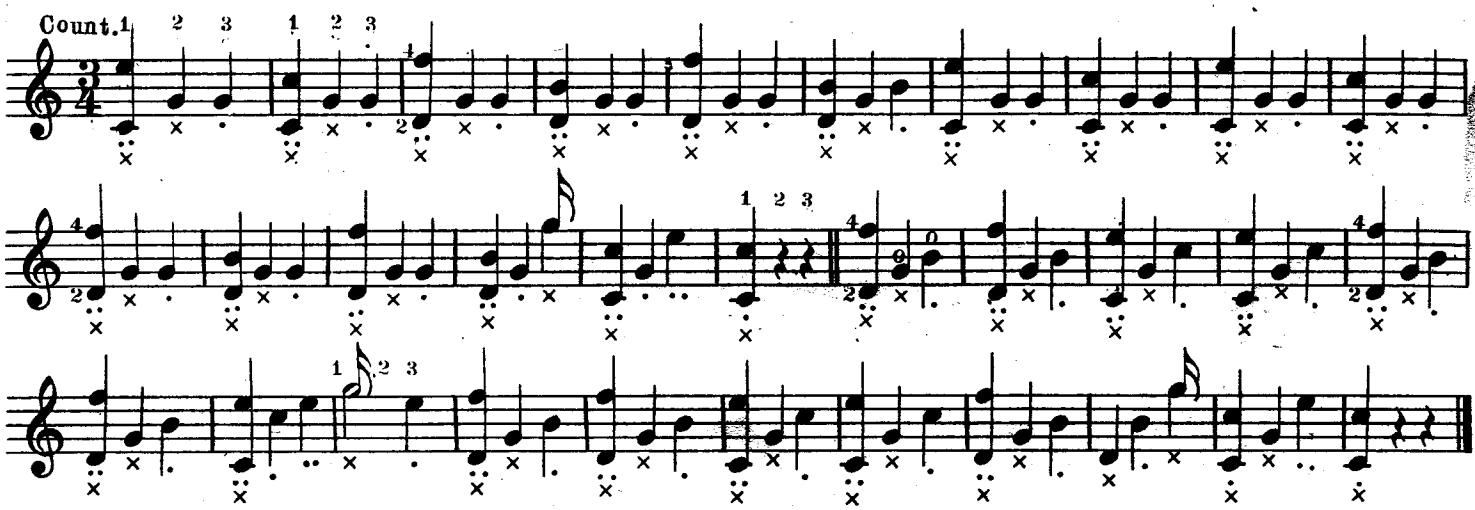
Note. A line thus _ or ⌣, between two right hand signs, means the thumb slides from one string to the other.



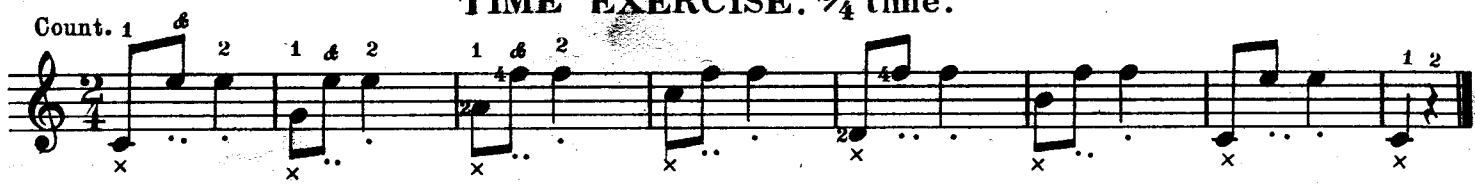
FIRST ETUDE.



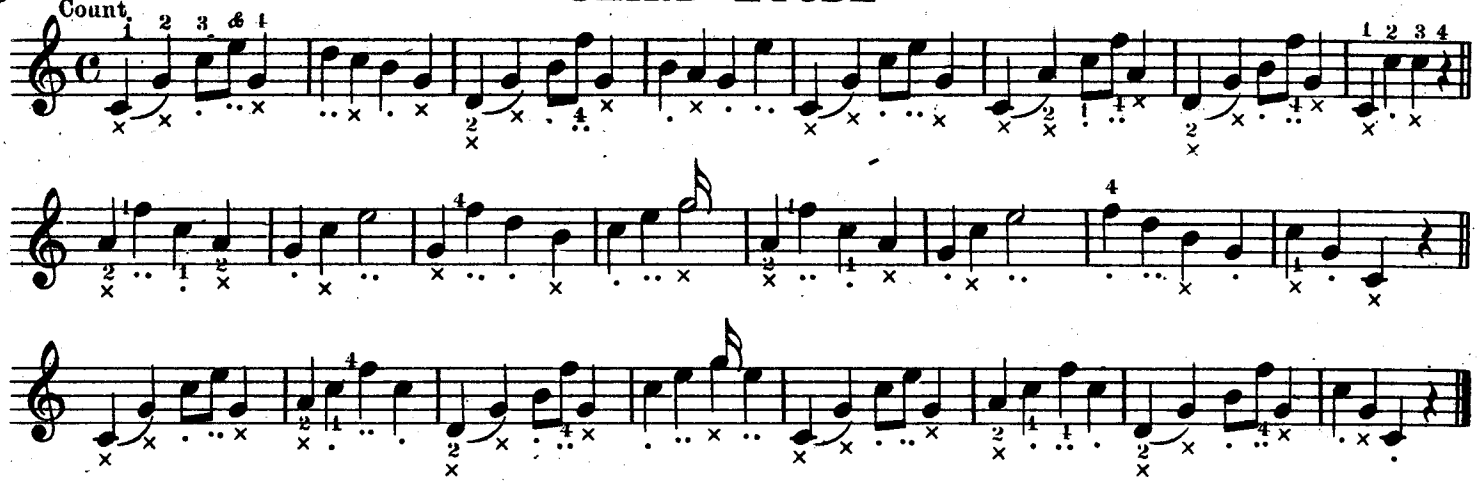
SECOND ETUDE. 3/4 time.



TIME EXERCISE. 2/4 time.



THIRD ETUDE

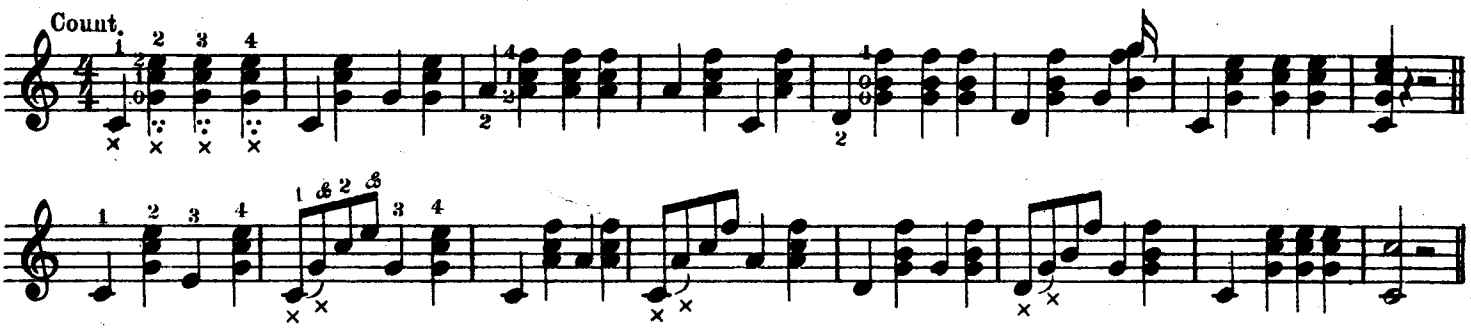


CHORDS.

A Chord is a combination of three or four notes played simultaneously.

To produce a full, distinct and a harmonious chord press the fingers of the left hand firmly upon the strings near the frets.

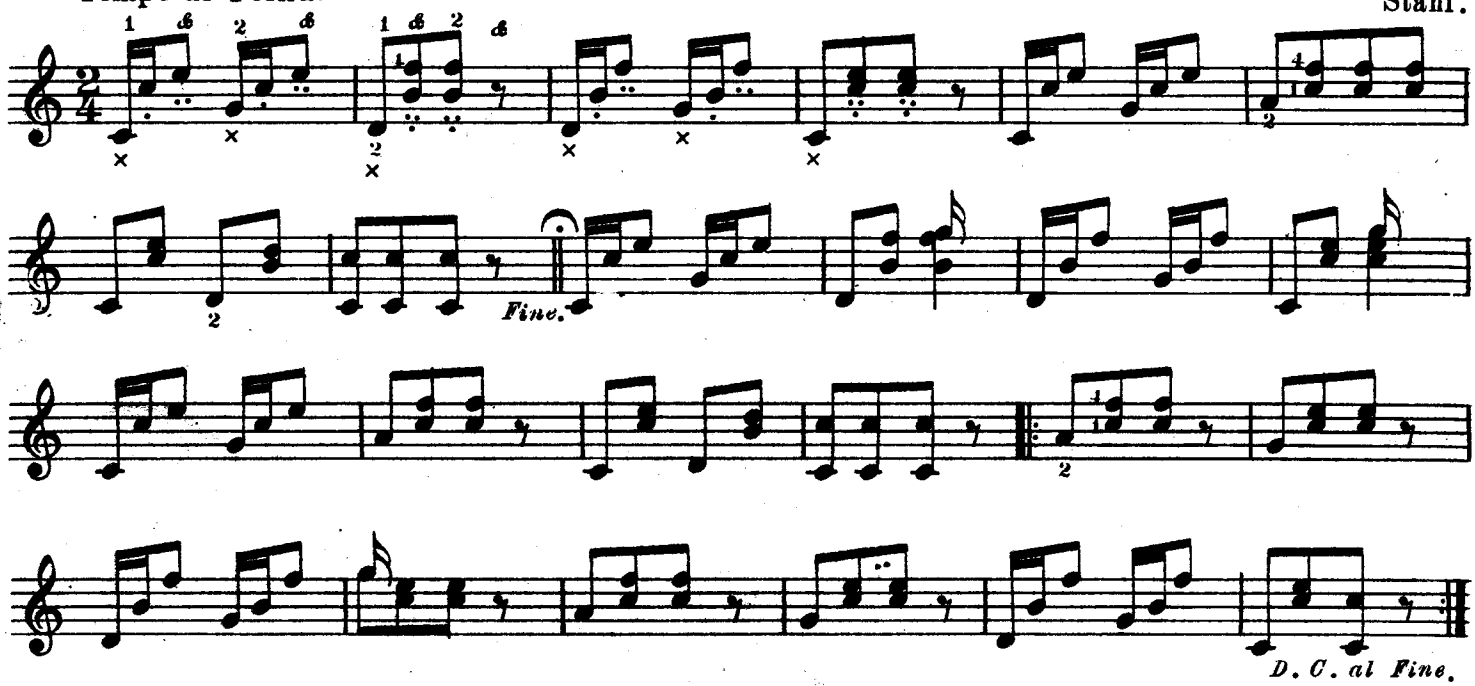
Chords in the Key of C major.



DAISY POLKA.

Tempo di Polka.

Stahl.

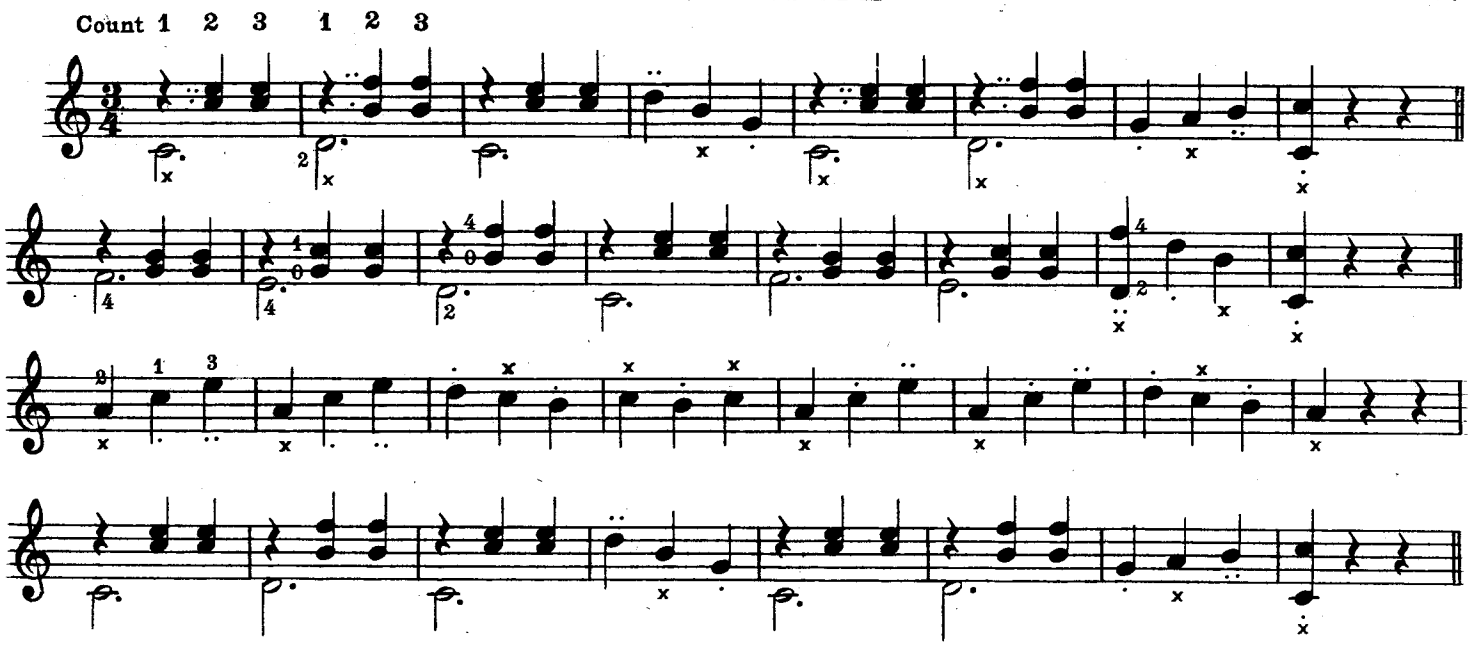


Da Capo al Fine, or *D.C.* indicates that the piece is to be played from the beginning to *Fine*, or this sign 𝄐 placed over a double bar.

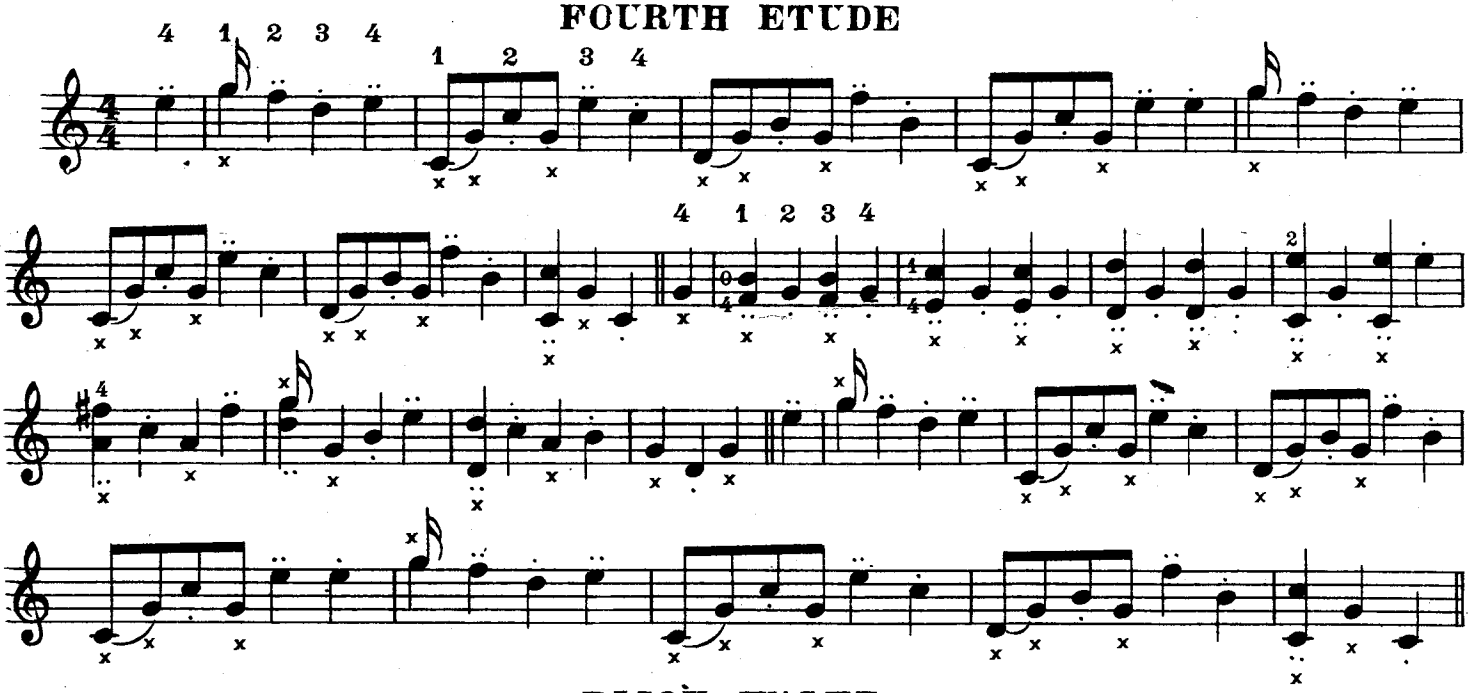
Double Bars 𝄁 mark the end of a strain. Dots placed before a double bar 𝄆 signifies repetition

Tempo di Polka, in Polka time.

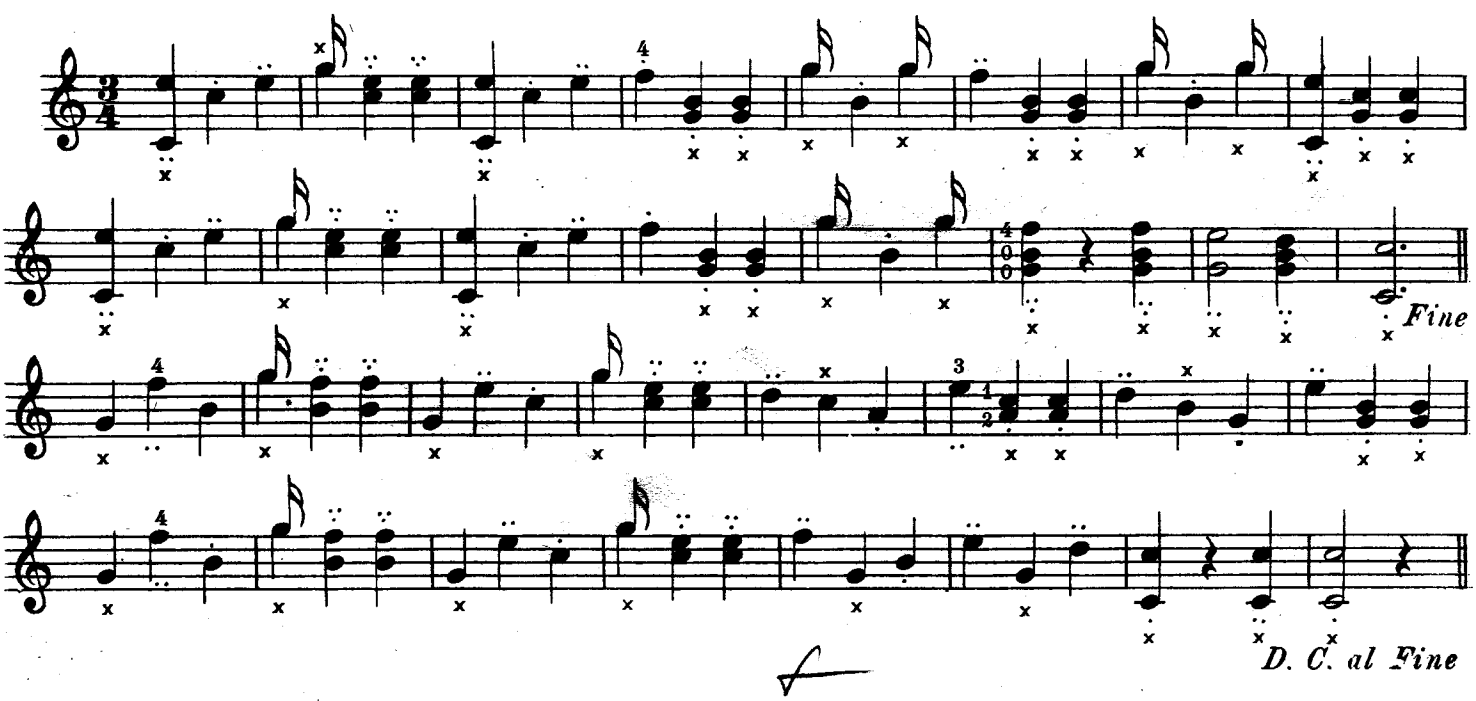
MARIE WALTZ



FOURTH ETUDE

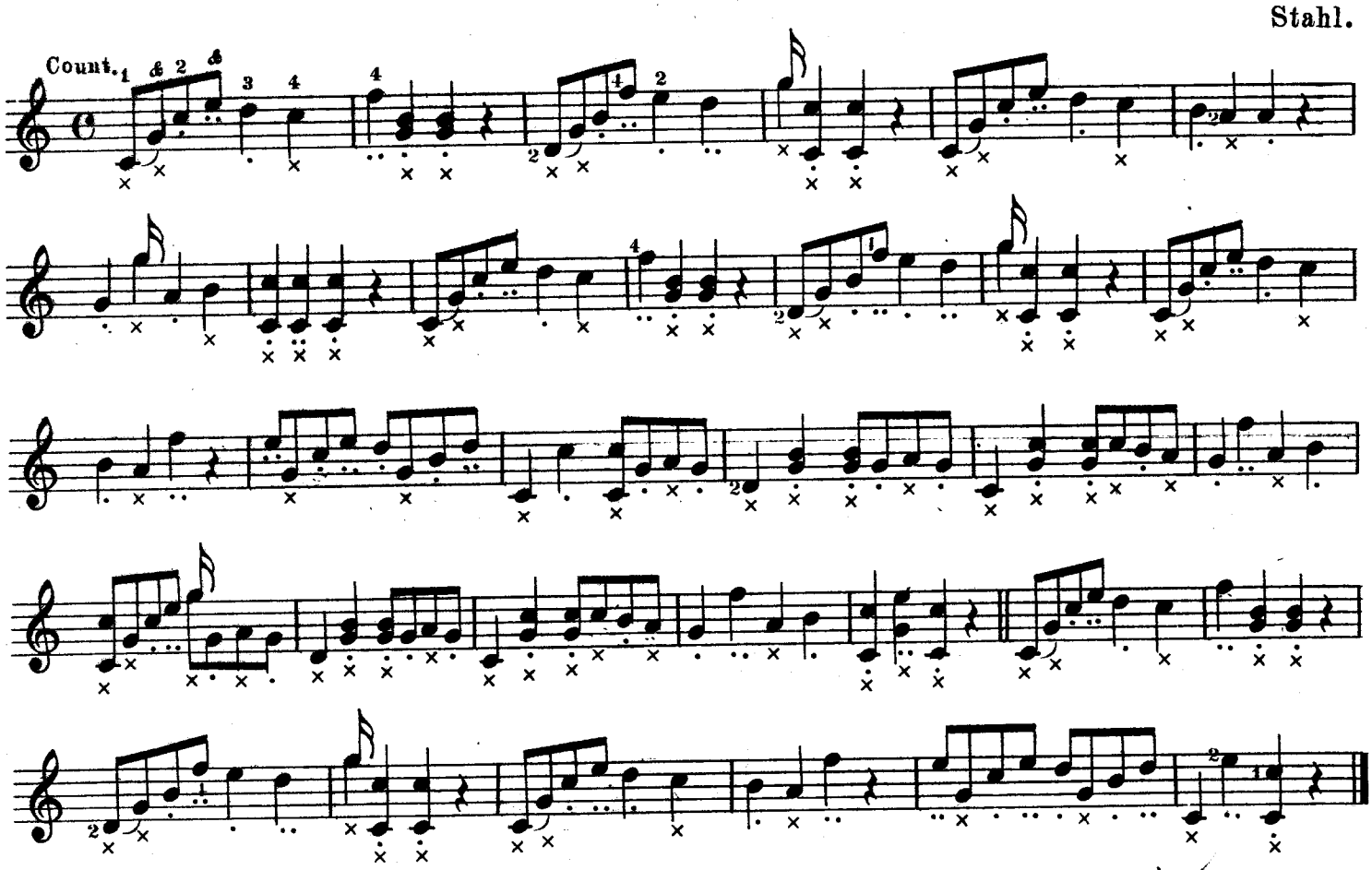


BIJOU WALTZ



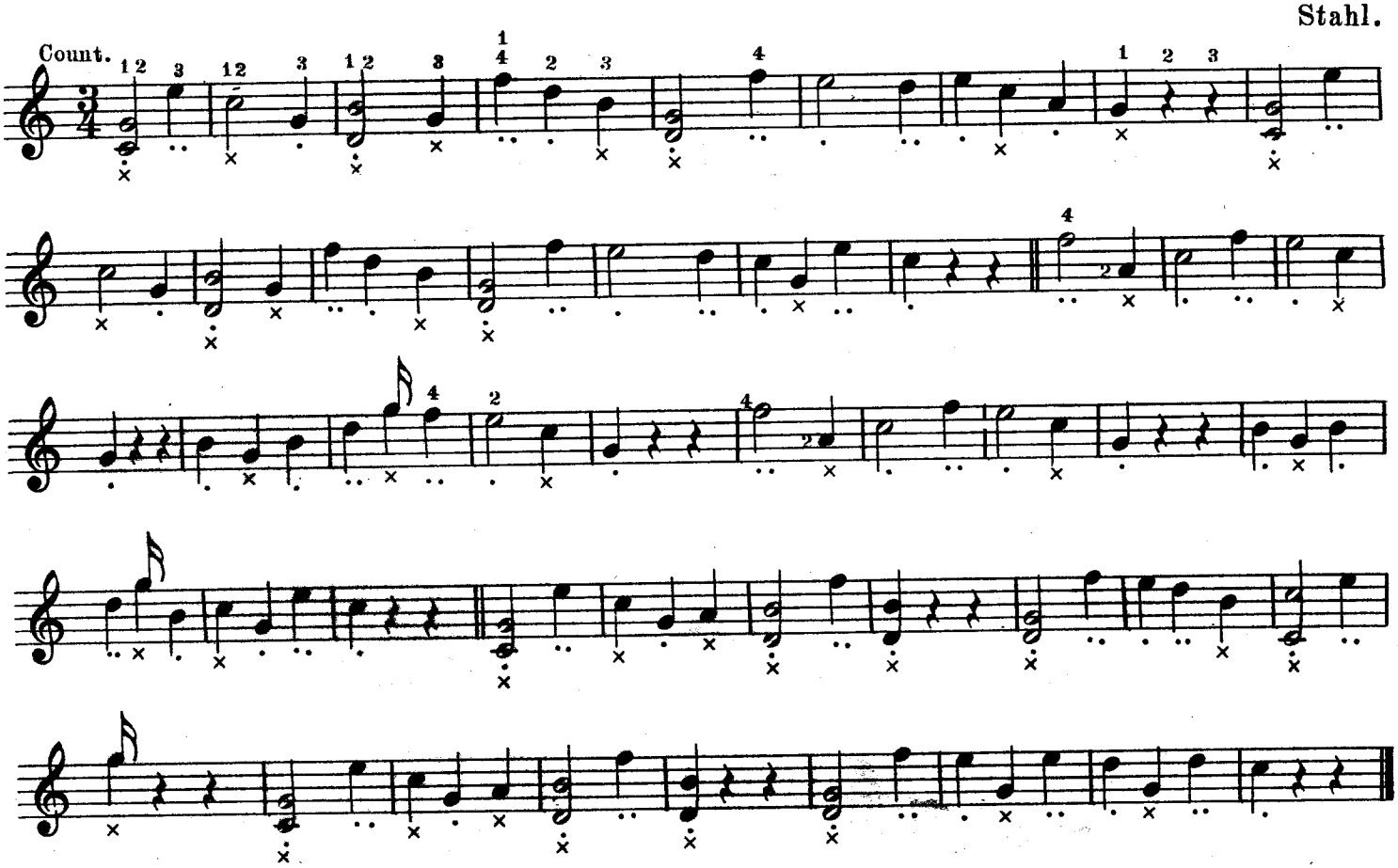
ENSIGN SCHOTTISCHE.

Stahl.



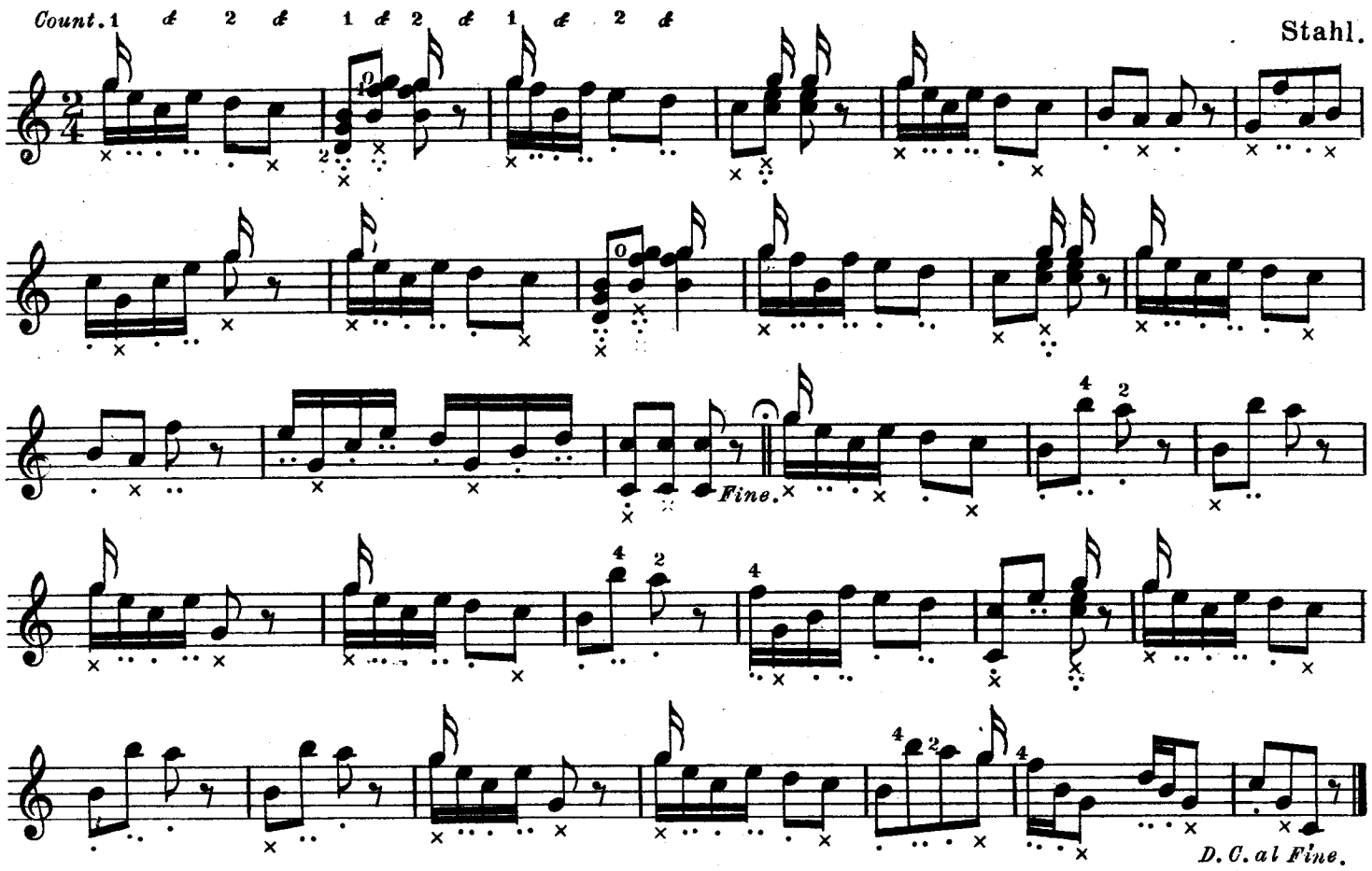
ROSELLE WALTZ.

Stahl.



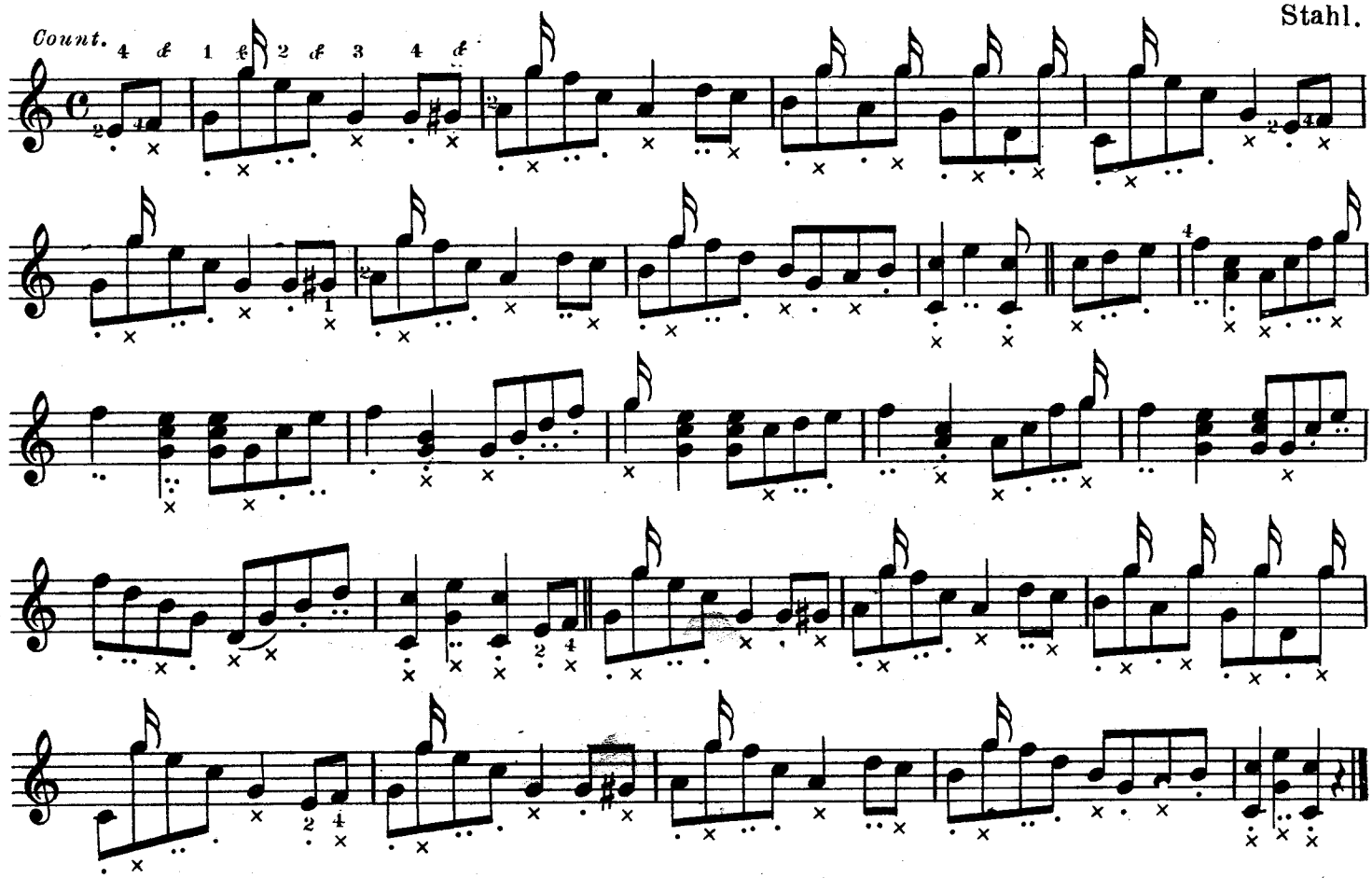
ANITA POLKA.

Stahl.



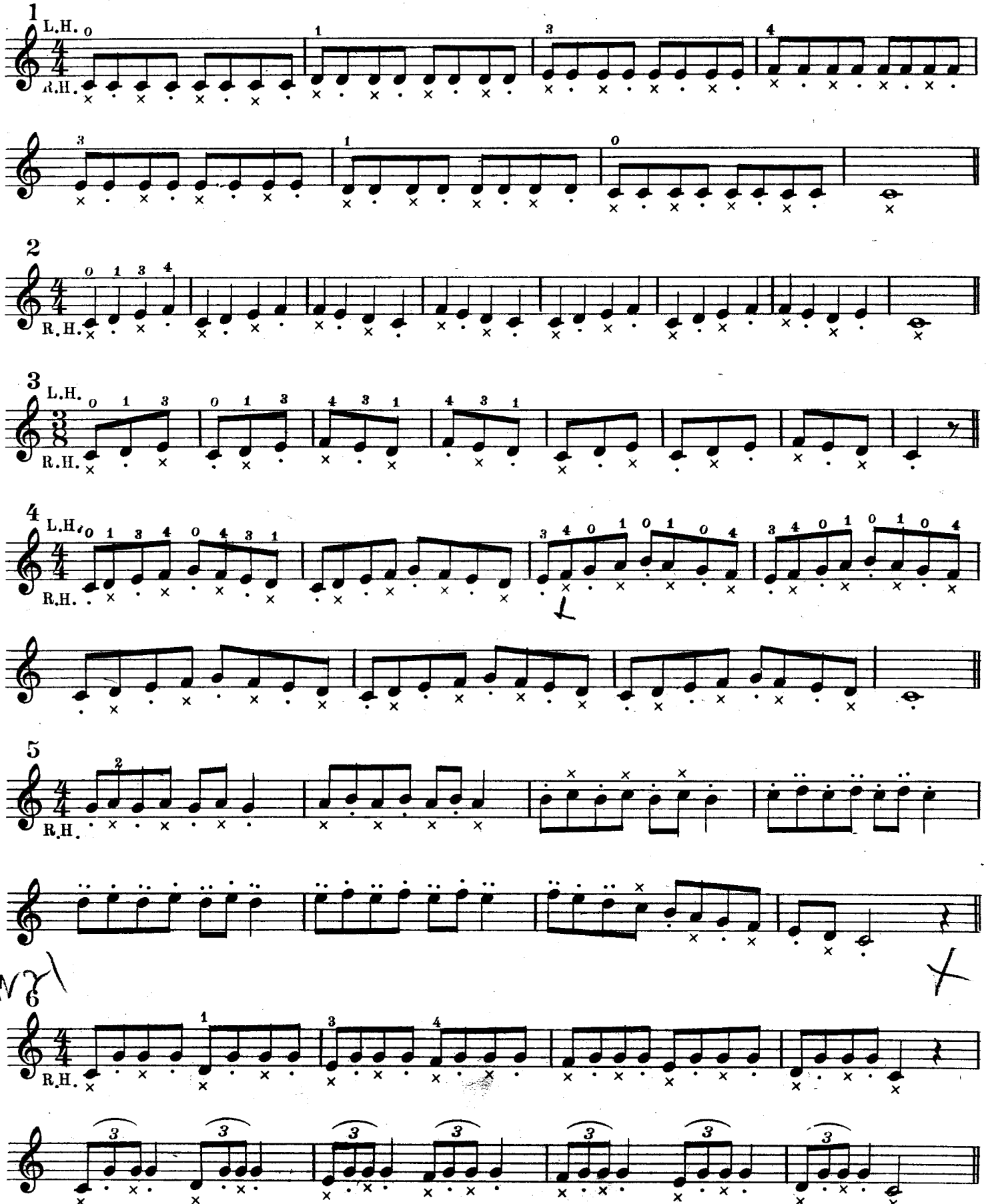
EXCELSIOR SCHOTTISCHE.

Stahl.

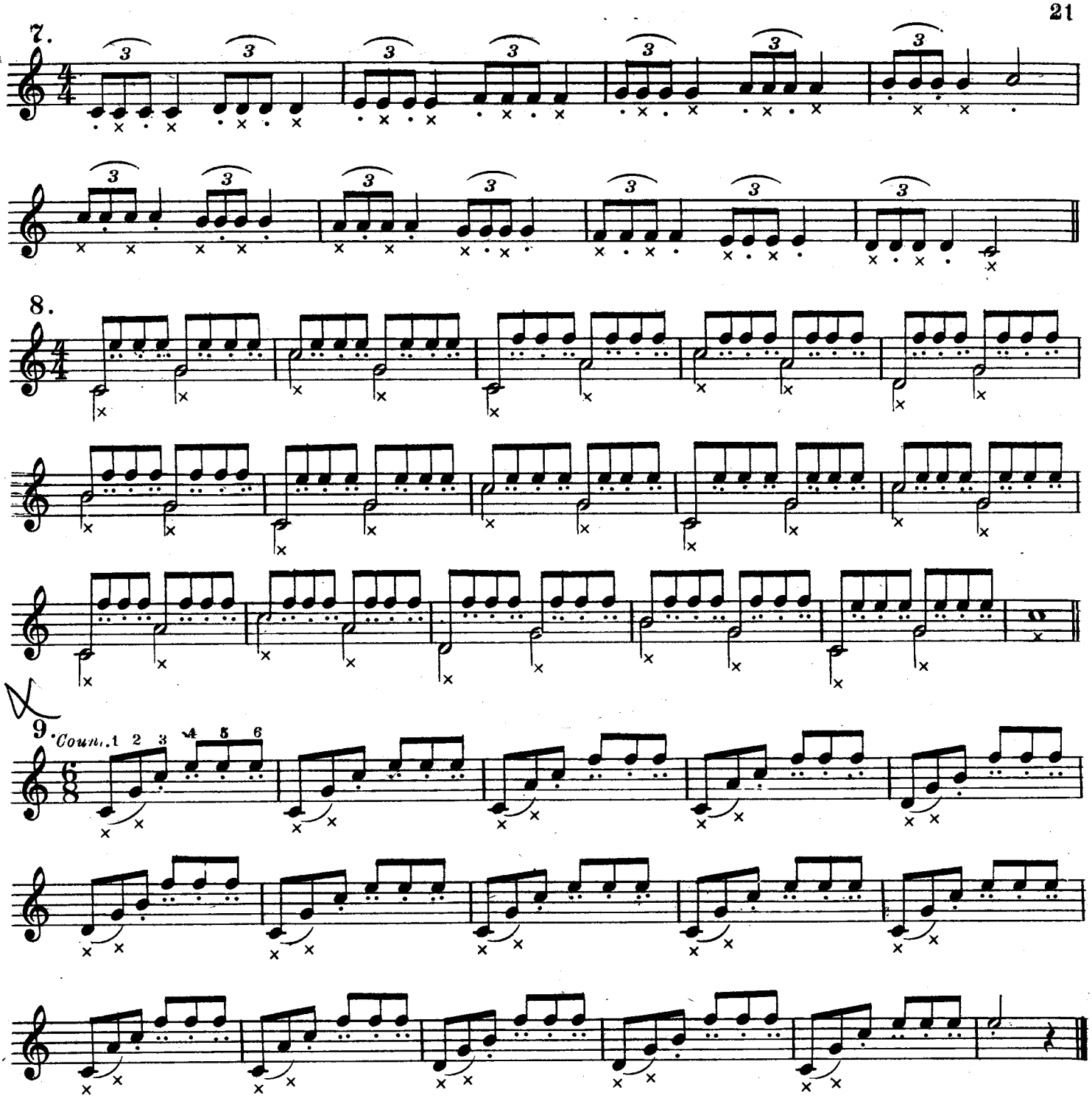


NINE EXERCISES.

Alternating with thumb and first finger, also first and second fingers of right hand.



Note.—Practice each Exercise slowly but incessantly, until an even movement is thoroughly acquired. Rapidity will be the natural results if these instructions are adhered to.



The TRIPLET, SLUR, SNAP and DOTTED NOTES.

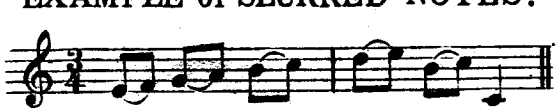
Three notes with a figur three (*3*) placed over or under them, from what is called a triplet, thus: and such notes are to be played in the time of two notes of the same value.

A Dot placed after a note or rest increases its value one half (as per Examples in Elementary part.)

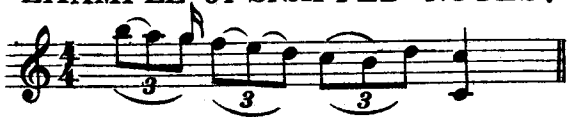
A Slur is indicated by this sign ⁀, placed over or under two or more notes, and is made by picking the first note and making the next note by a sudden pressure with the required left-hand finger so that the slurred note will sound from the mere impulse of this finger.

A Snap is made by picking the first note and snapping the next with the finger of the left hand employed in making the first note.

EXAMPLE of SLURRED NOTES.



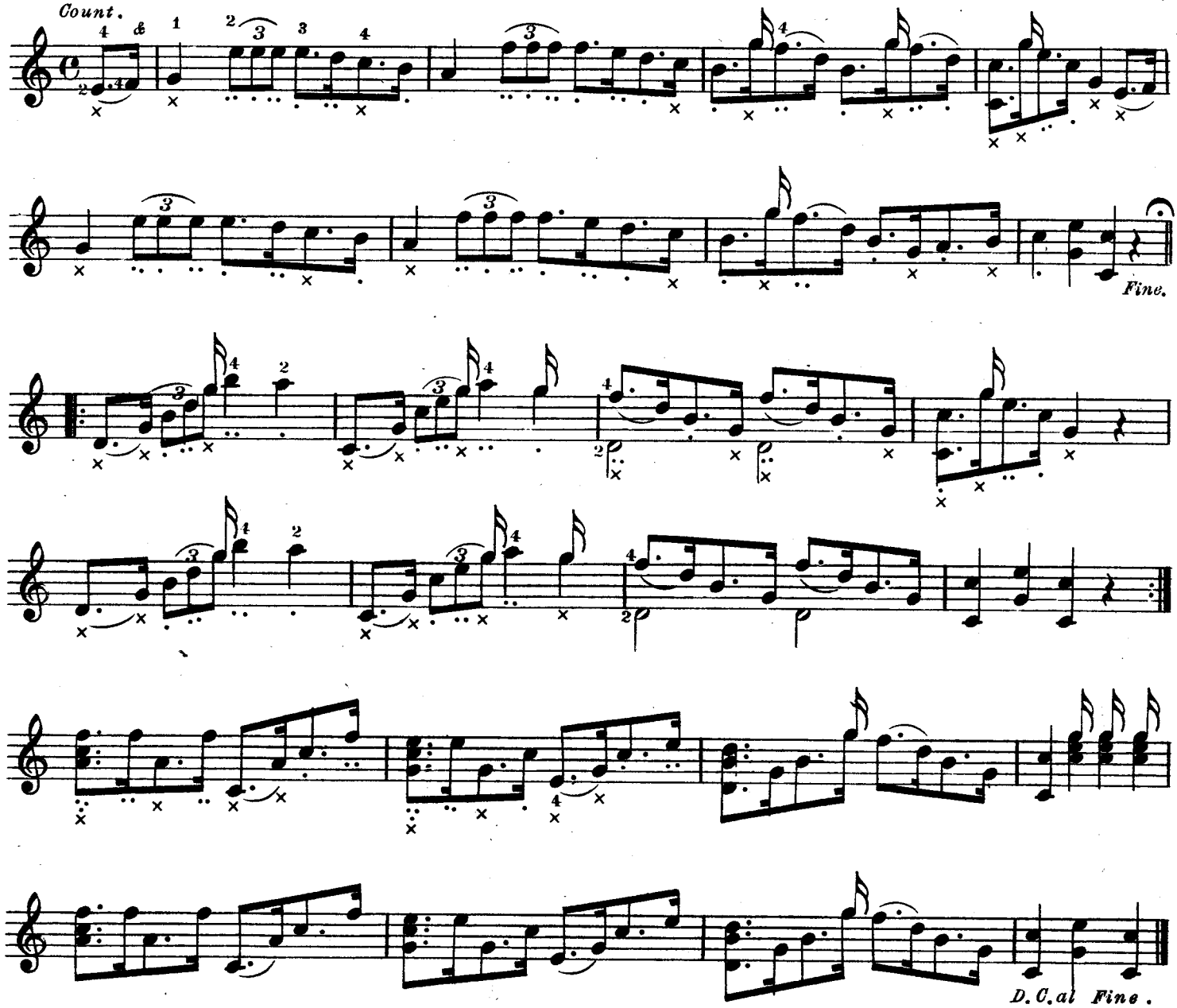
EXAMPLE of SNAPPED NOTES.



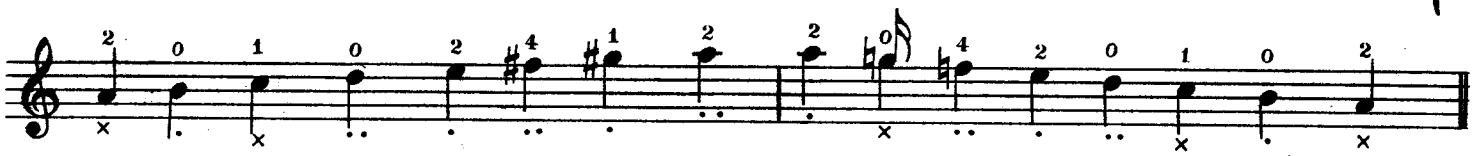
ELWOOD CLOG.

Introducing the Triplet, Slur, Snap and Dotted Notes.

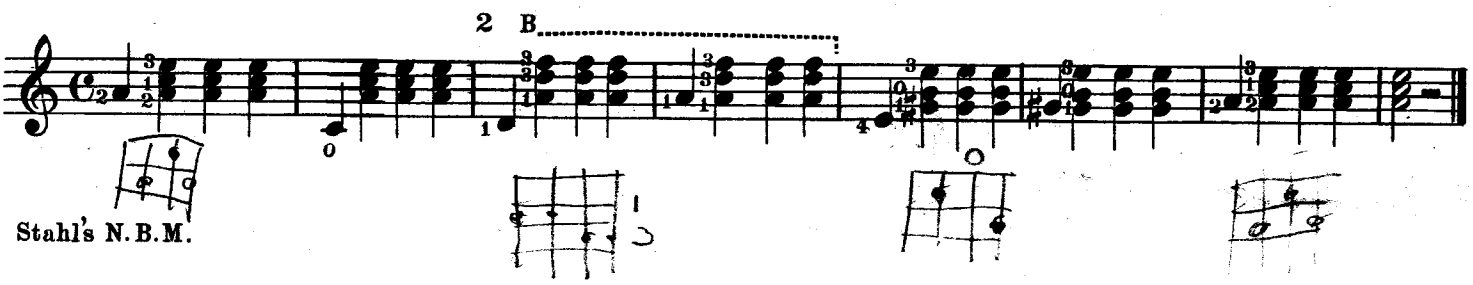
Stahl.



SCALE OF A MINOR



Chords in the Key of A minor.



THE BARRE, POSITIONS, ETC.

There are as many Positions as there are Frets on the Fingerboard. The first finger determines the position in which the hand is; thus, when the 1st finger is placed on the first fret, the hand is in the 1st position, and so on with the other positions.

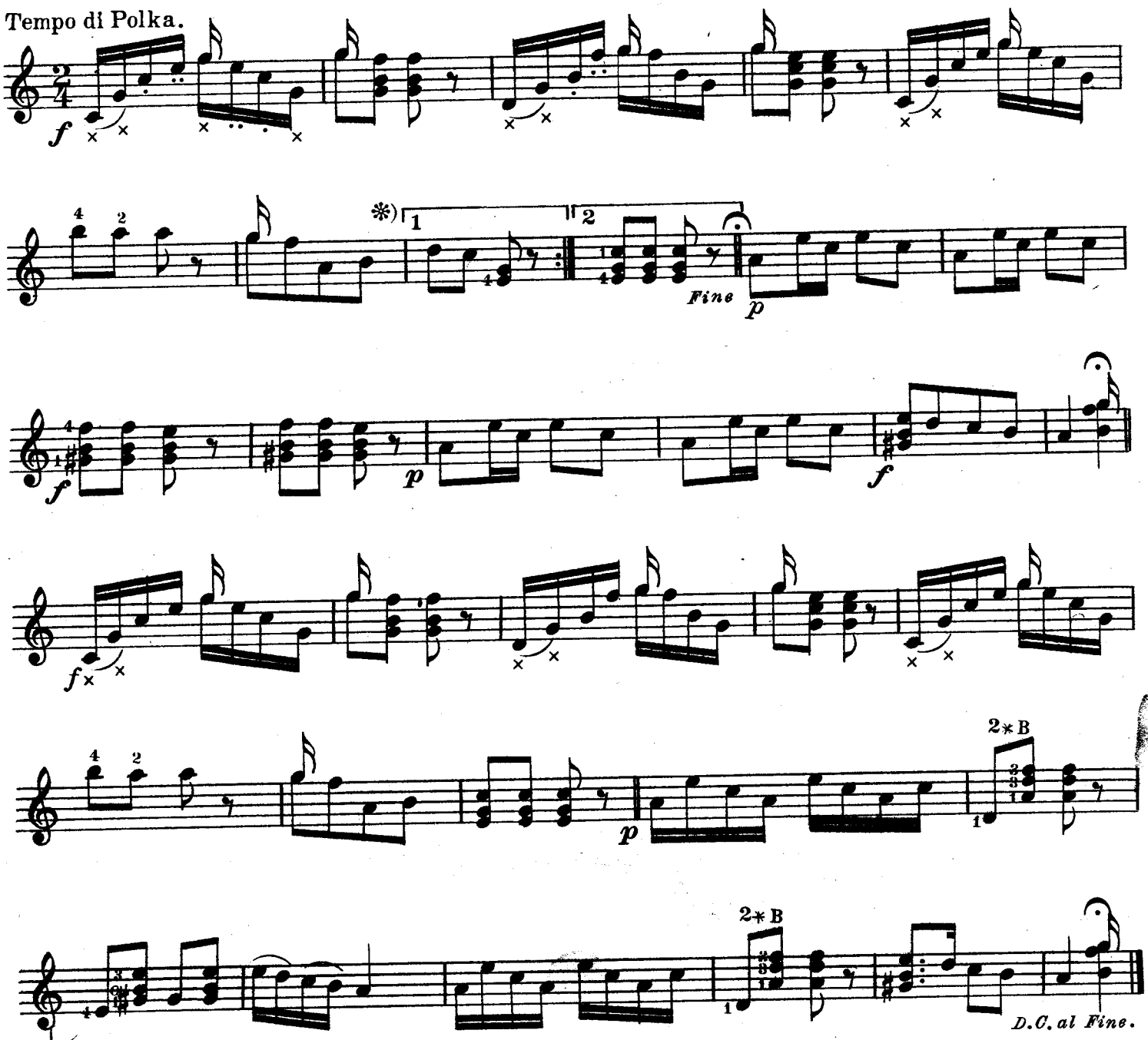
A Position is indicated by a figure and an asterisk, thus: 2 *

A Barre is made by pressing the 1st finger on two or more strings on the same fret and is indicated by the letter B, in addition to other signs, thus: 2*B, etc. A dotted line ..... following same, shows how far the position or bar is to be retained.

BIJOU POLKA.

Stahl.

Tempo di Polka.



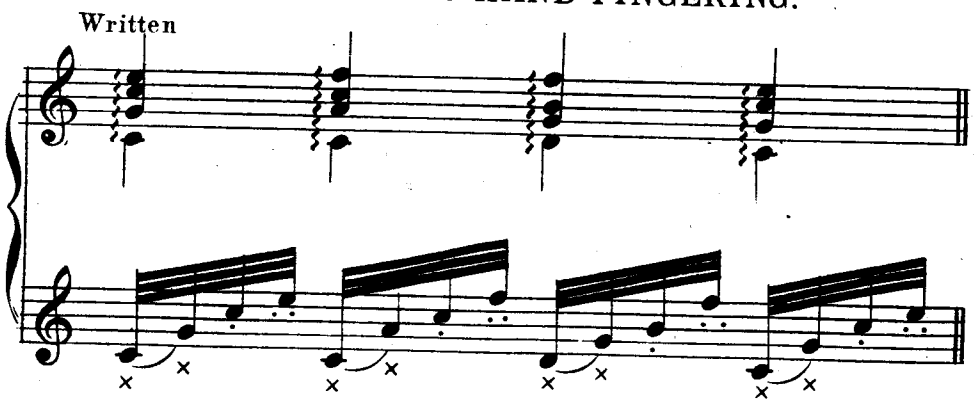
*) The figures 1 and 2 placed at the end of a strain that is to be repeated signify, that, in playing it the second time, the part marked 1 is to be omitted and that marked 2 played instead.

This sign 𝄐 when placed over a note or rest is termed a Hold, and signifies that the note or rest over which it is placed may be prolonged at the will of the performer.

THE ARPEGGIO.

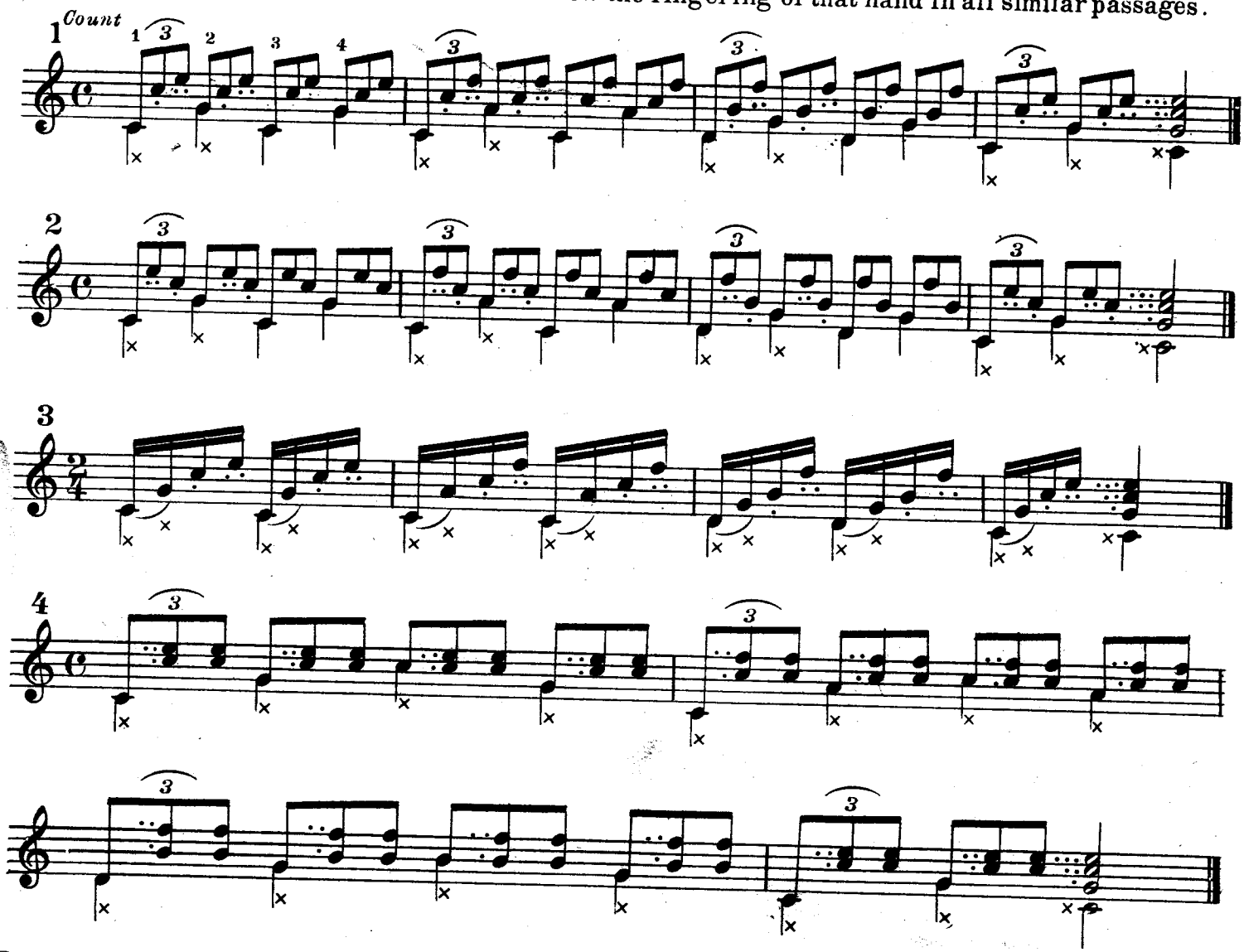
A term applied to the notes of a chord when they are played consecutively instead of simultaneously, as in the style of harp playing. Chords played *arpeggio* are indicated by this sign, placed before a group of notes, and are played very rapidly, one after the other in an even manner.

EXAMPLES WITH RIGHT HAND FINGERING.

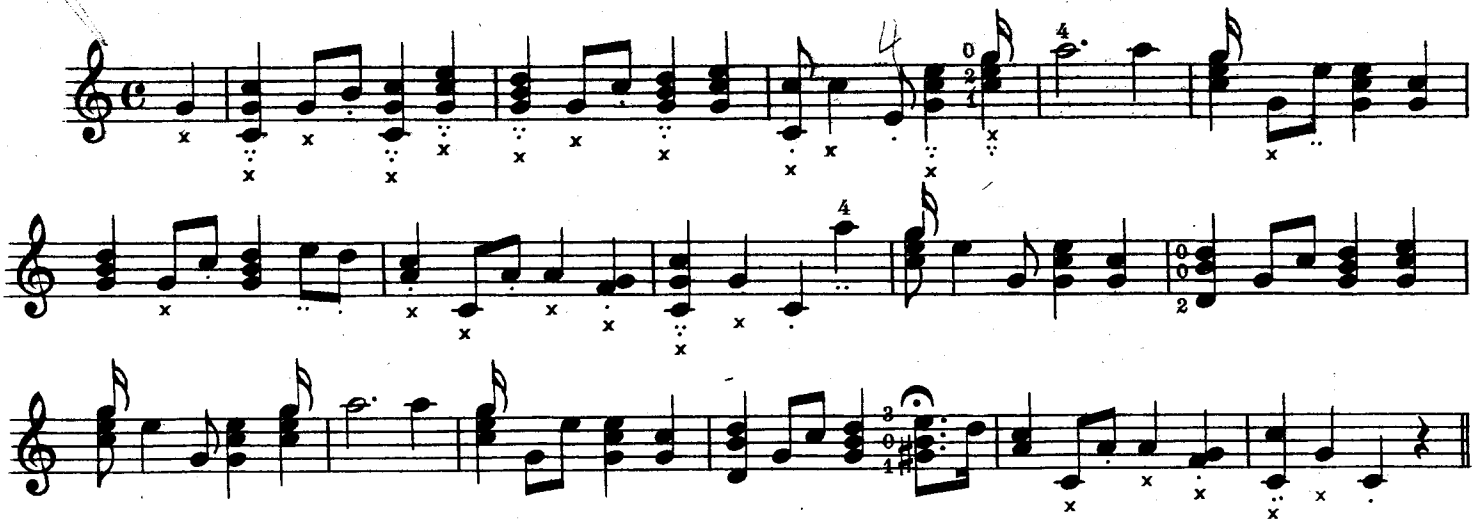


ARPEGGIO MOVEMENTS.

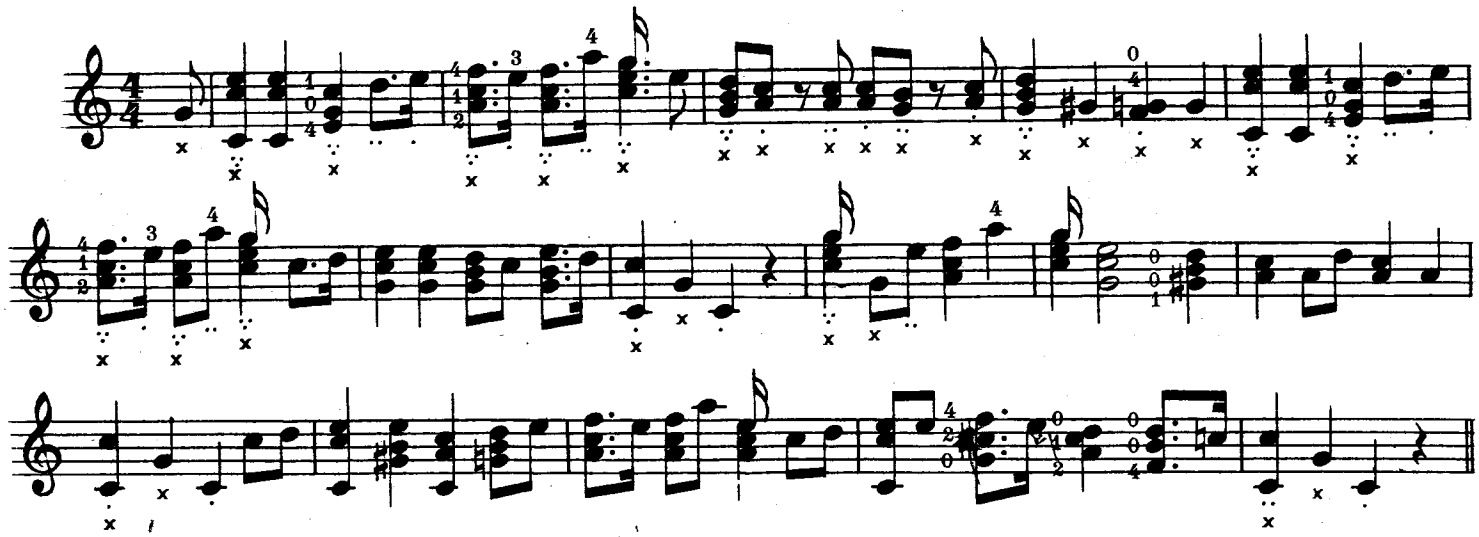
The following four movements are giving for the purpose of exercising the right hand and to establish general rules which will serve to show the fingering of that hand in all similar passages.



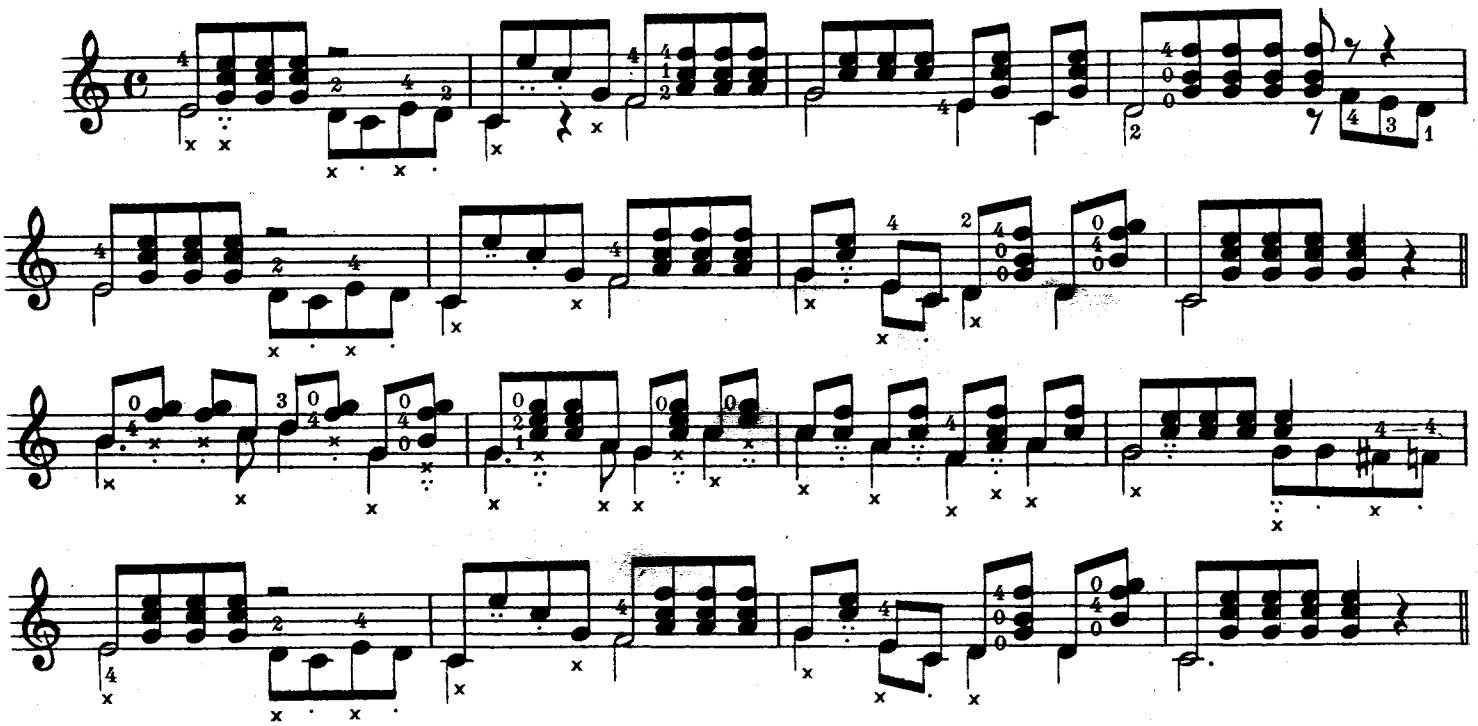
AULD LANGE SYNE



OLD KENTUCKY HOME

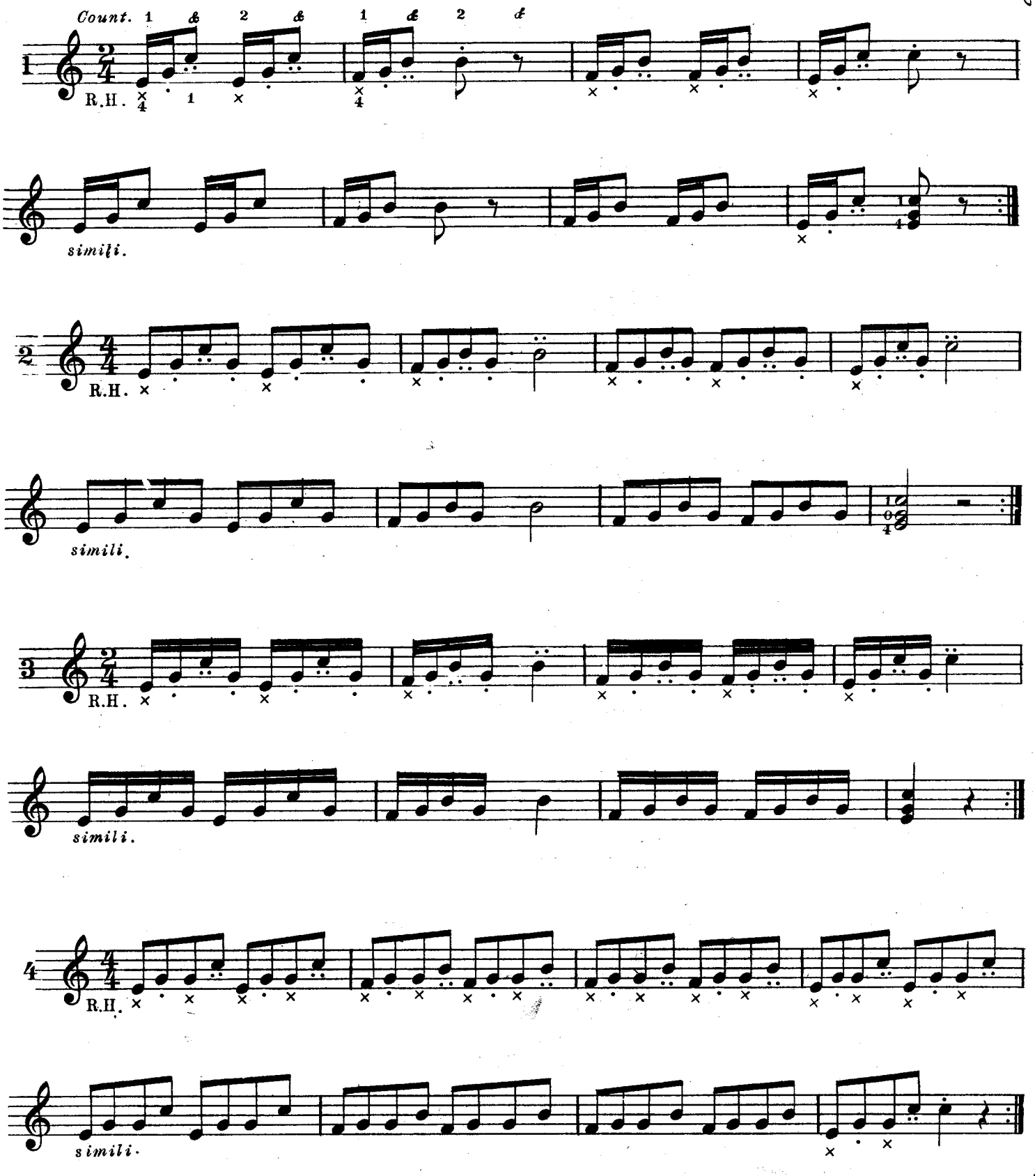


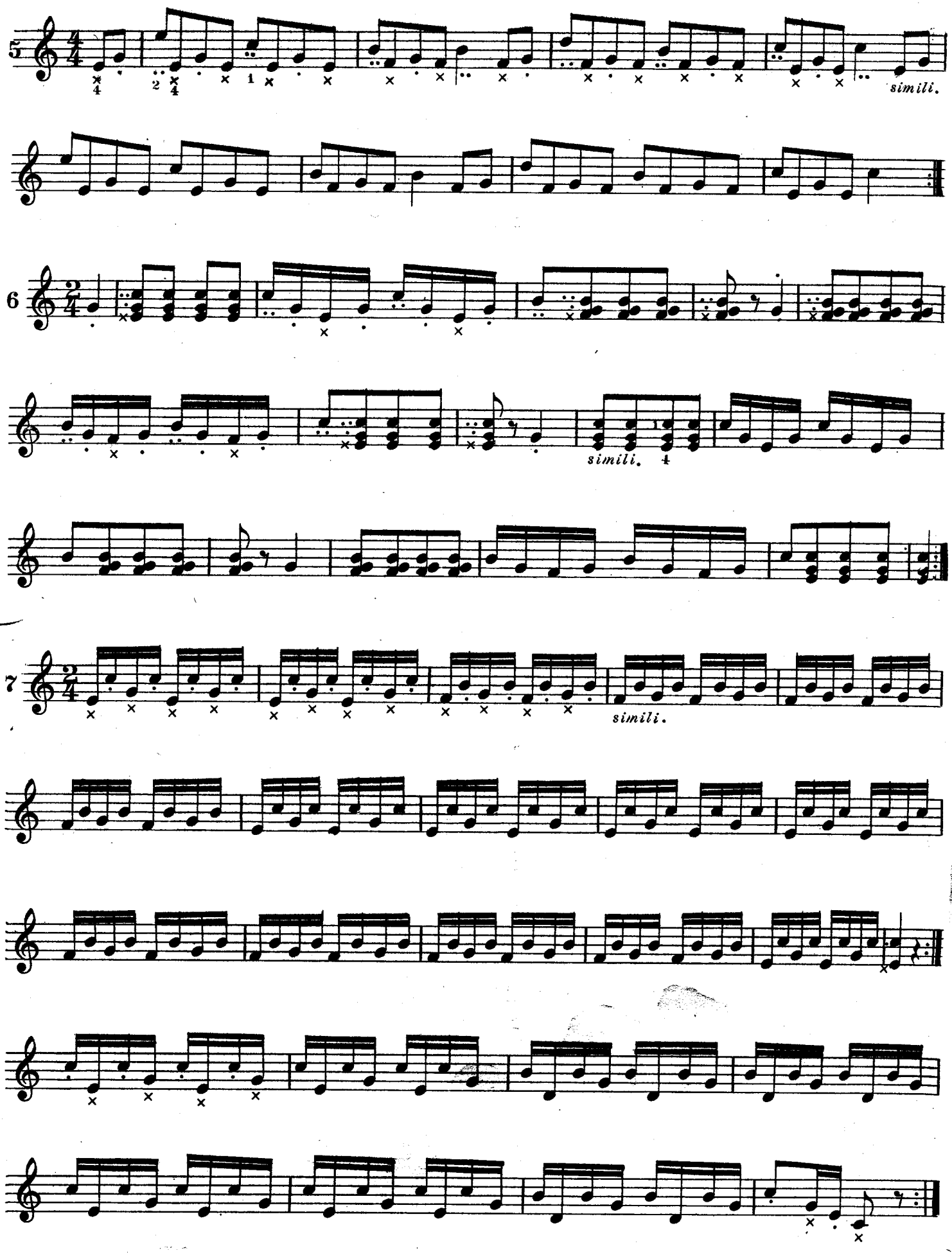
THE OLD FOLKS AT HOME

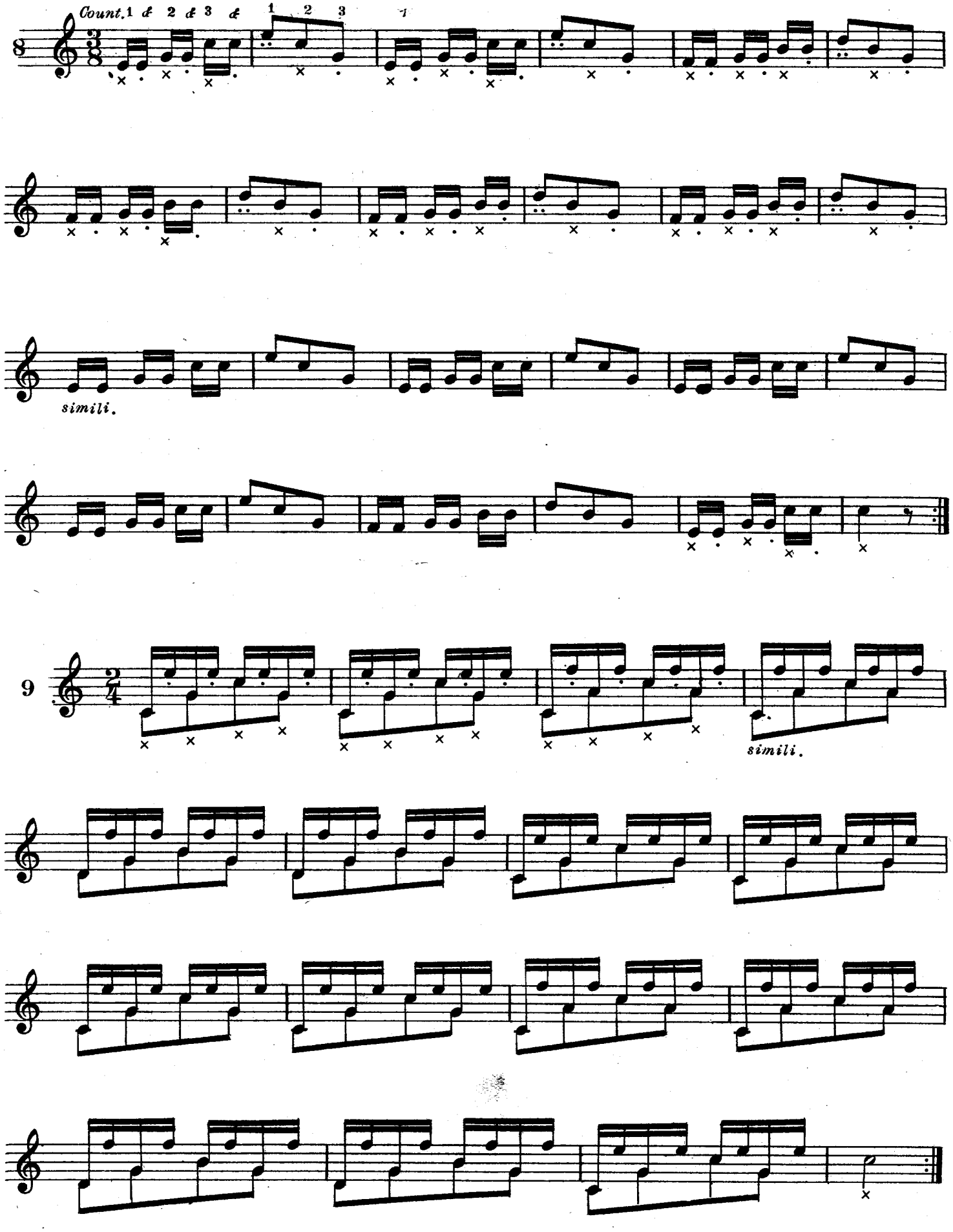


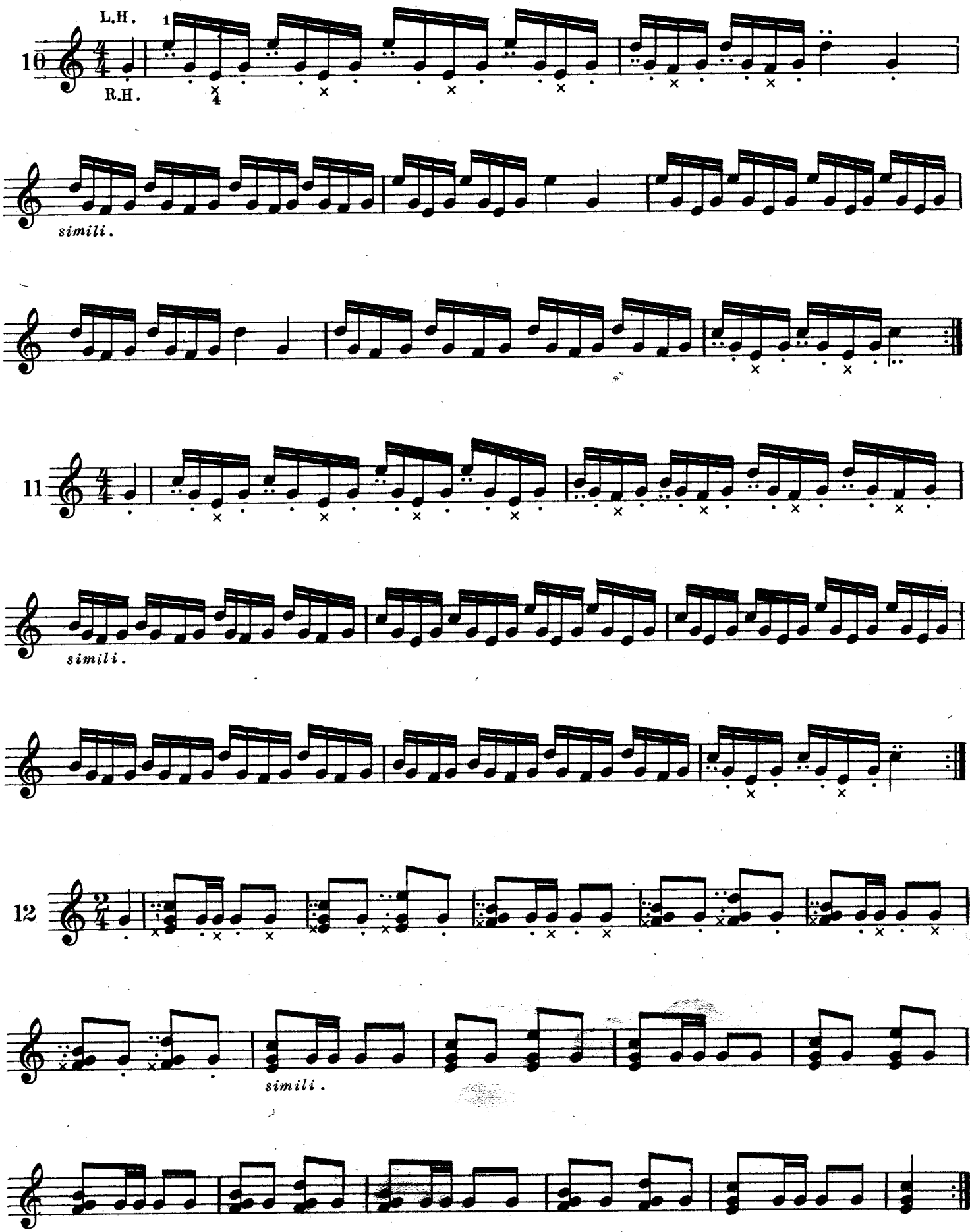
TWELVE STUDIES.

For the developement of the fingers of the right hand, which conduces to the *Higher Art* in Banjo playing. Practice assiduously and increase the *tempo, ad libitum.*



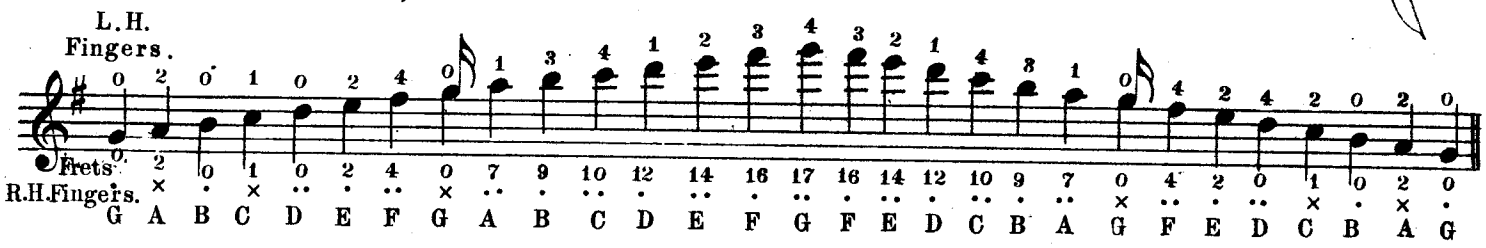

5
simili.
6
simili.
7
simili.


Count. 1 & 2 & 3 &
1 2 3
1
simili.
9
simili.

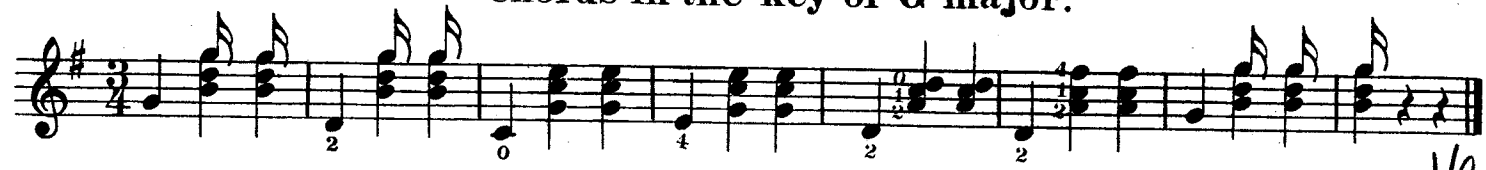

L.H.
R.H.
10
11
12
simili.
simili.
simili.

SCALE OF G MAJOR.

Signature one sharp: F♯,

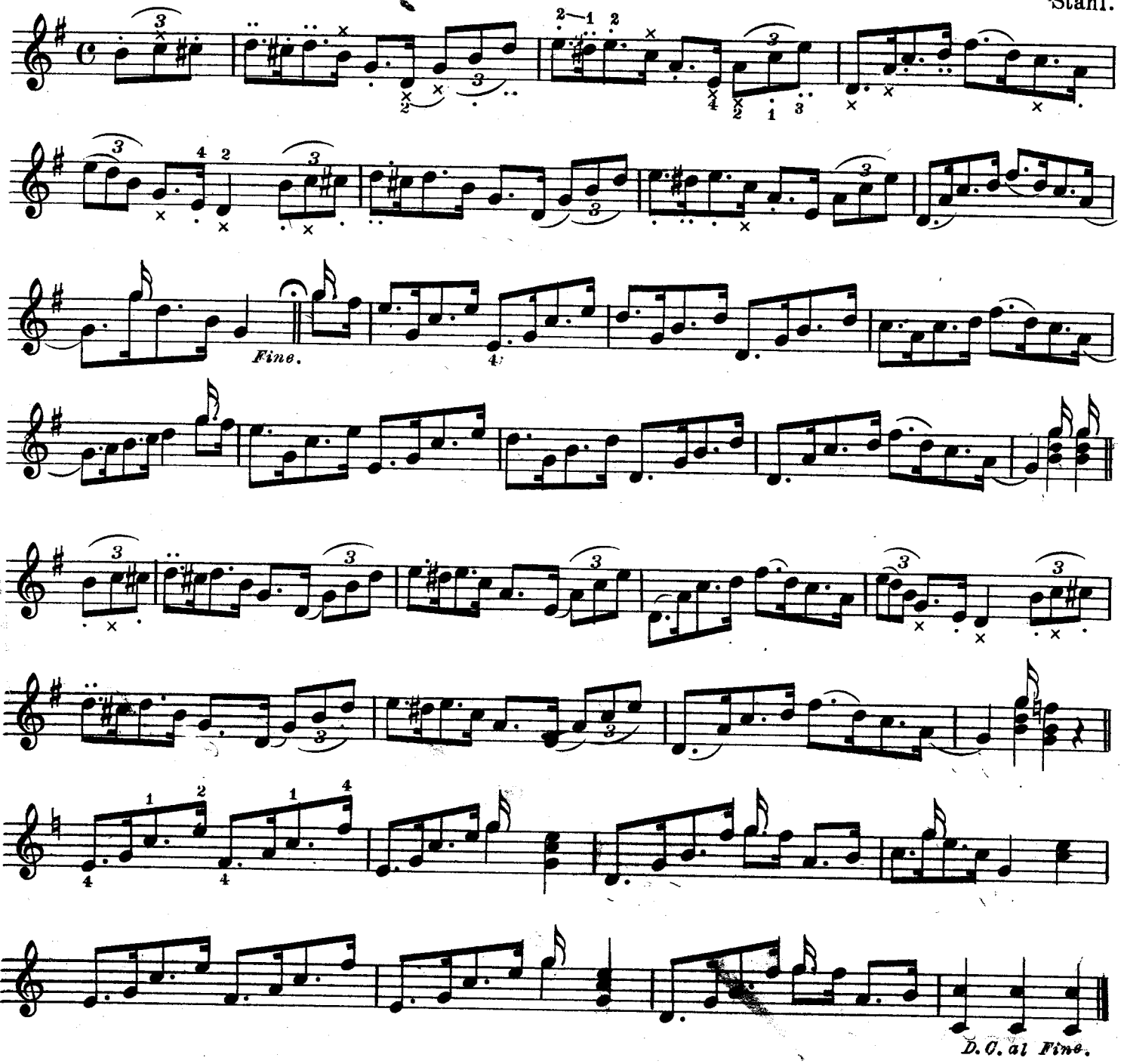


Chords in the key of G major.



NEAPOLITAN CLOG.

Stahl.



SAMBOS VISION.

H. E. Le Valley.

Tune Bass to D:

Intro.

Dance.

Allegretto.

Fine

Con moto.

D. S. al Fine.

Used by Permission of H. E. Le Valley, Owner of Copyright.

Two Illustrations where the Bass string is raised a tone, thereby making D. the lowest note. Notes with stems turned down are the melody notes, but must be counted as an eigth note. Observe carefully the right hand fingering.

Tune Bass to D

WALTZ MOVEMENT.

Stahl.

R. H.

DREAM FANCIES - WALTZ.

Tune Bass to D.
Waltz Tempo.

Stahl.

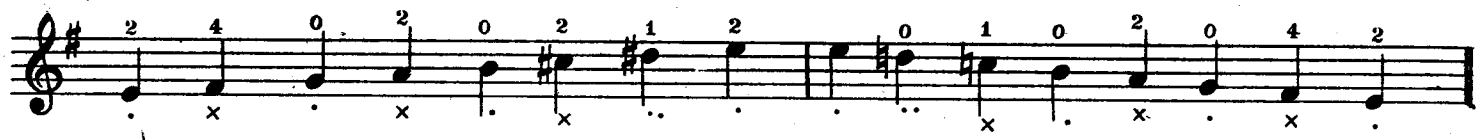
Fine.

f

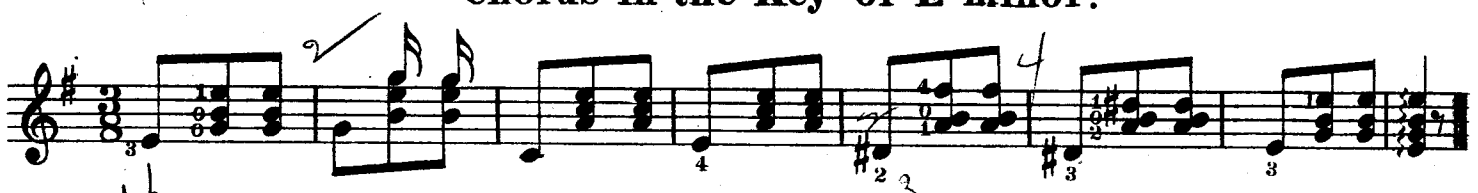
p

D.C.al Fine.

SCALE OF E MINOR.

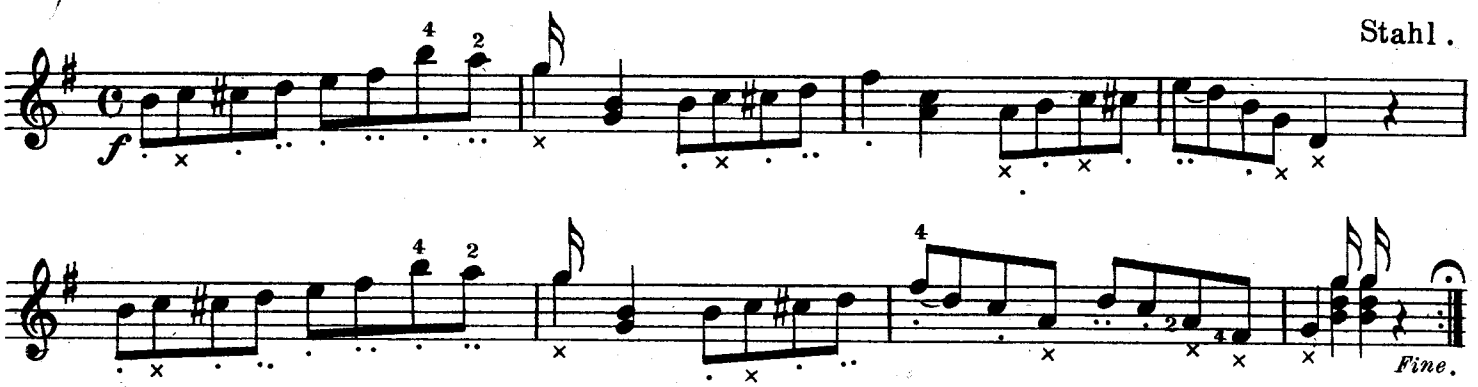


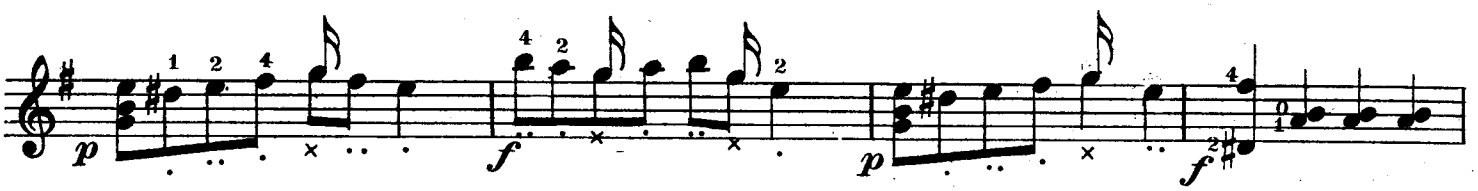
Chords in the Key of E minor.

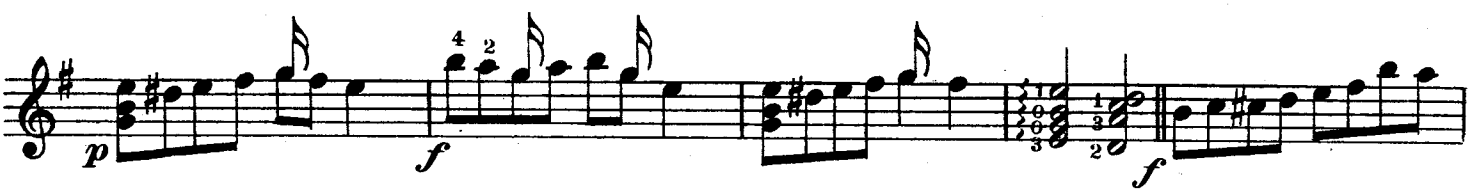


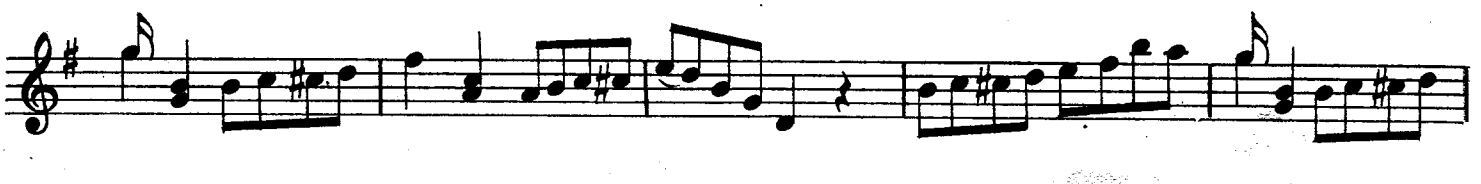
LA PETITE - SCHOTTISCHE.

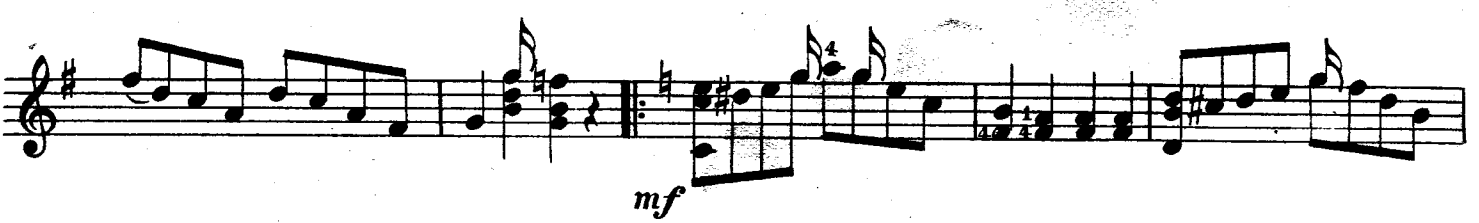
Stahl.

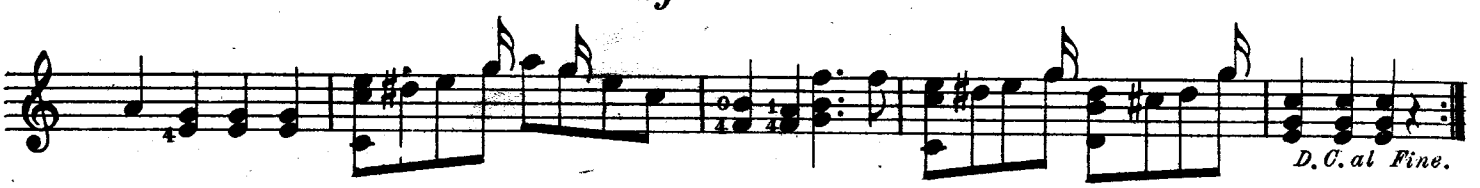






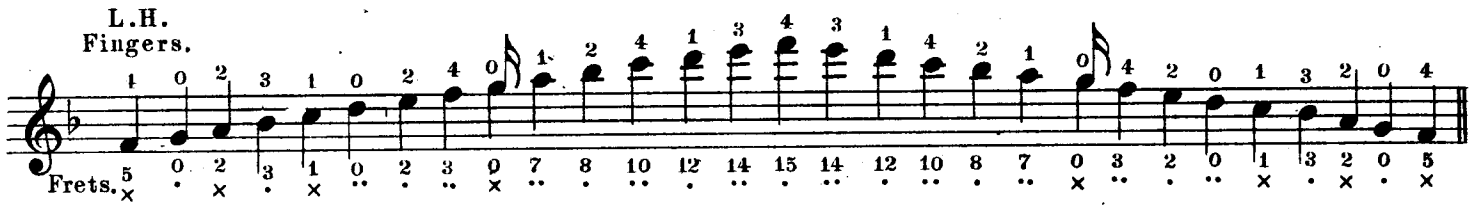




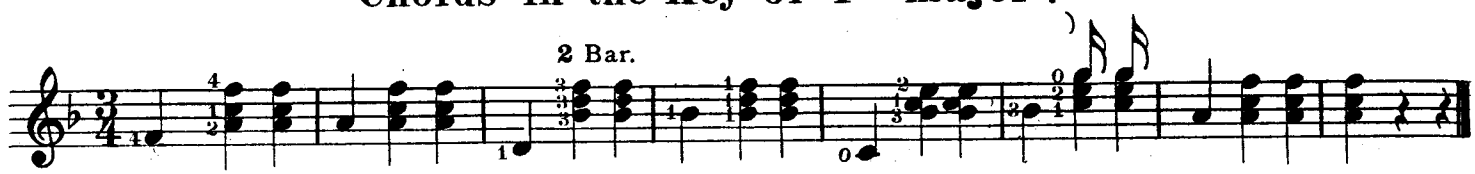


SCALE OF F MAJOR.

Play only B flat.

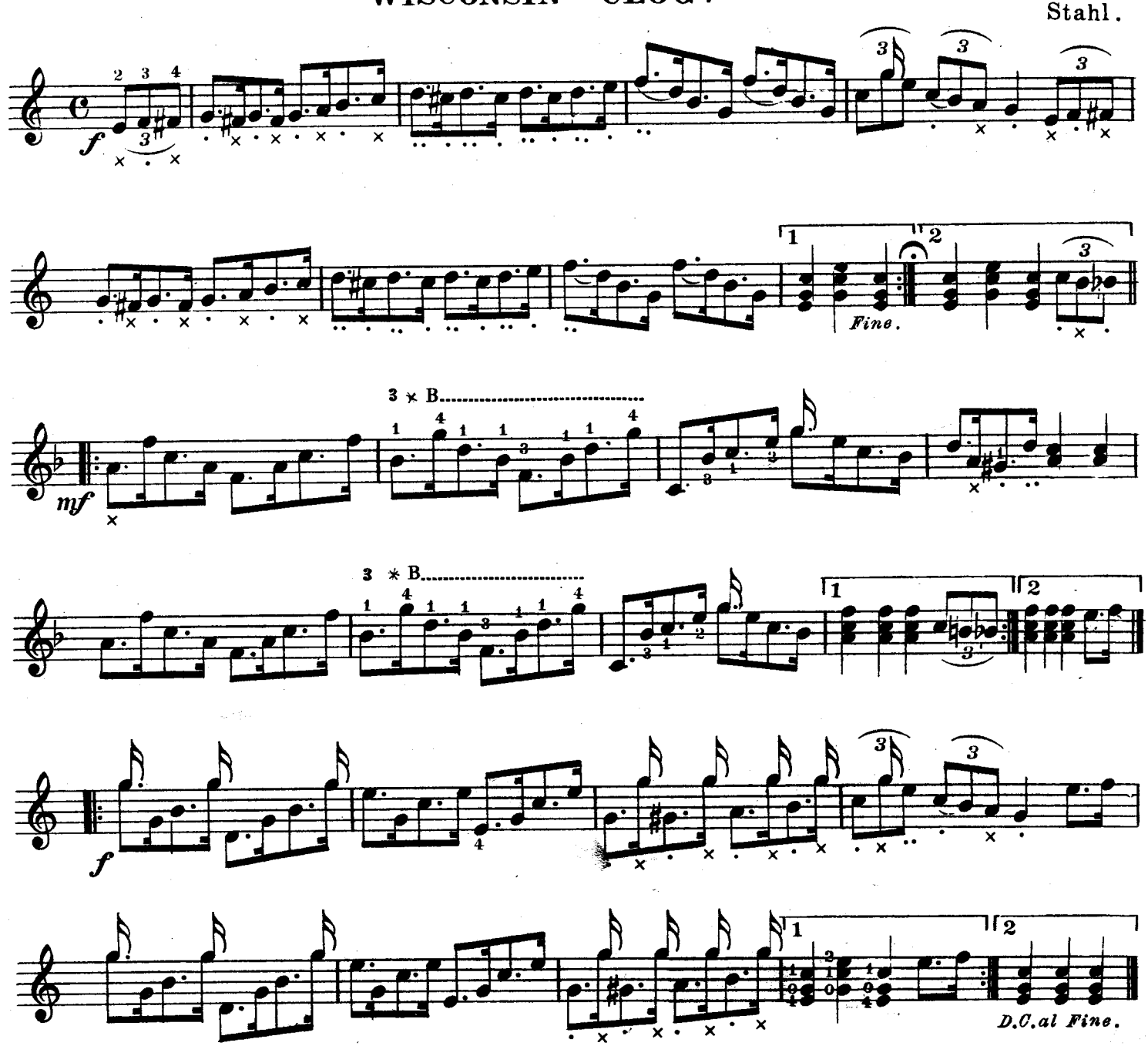


Chords in the Key of F major.

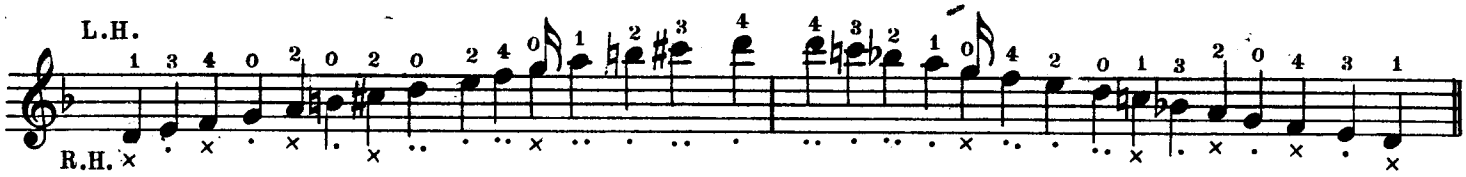


WISCONSIN CLOG.

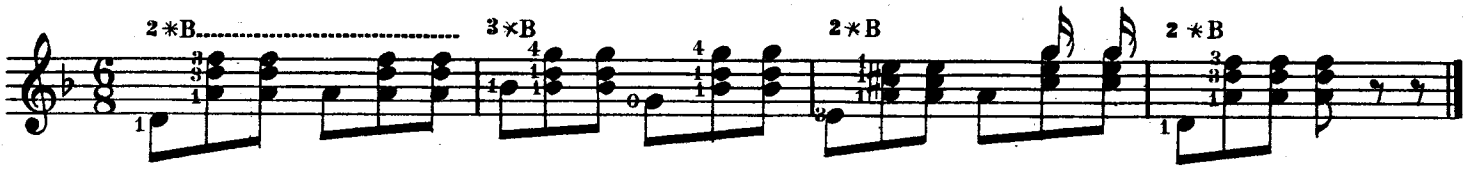
Stahl.



SCALE OF D MINOR.

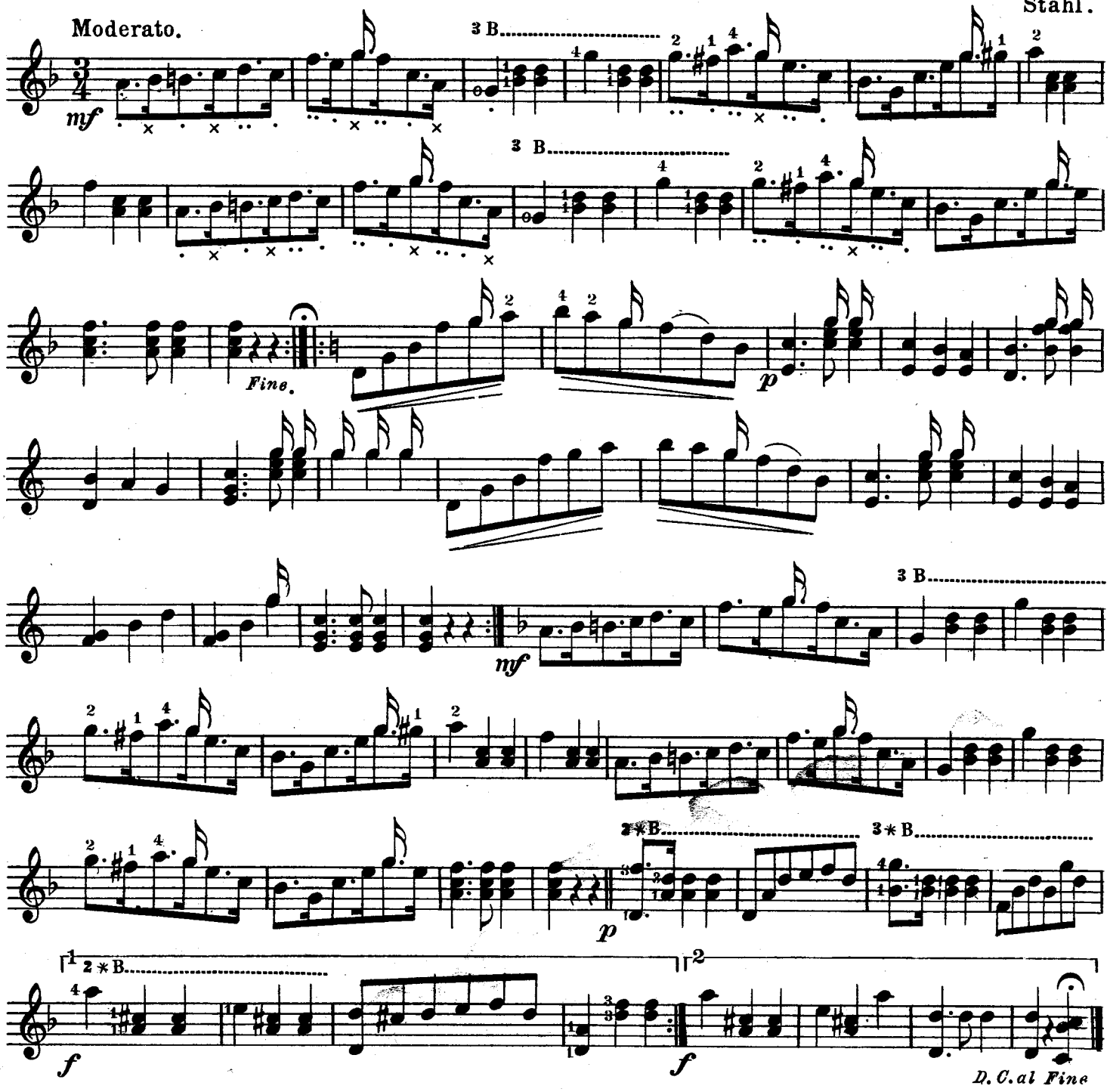


Chords in the Key of D minor

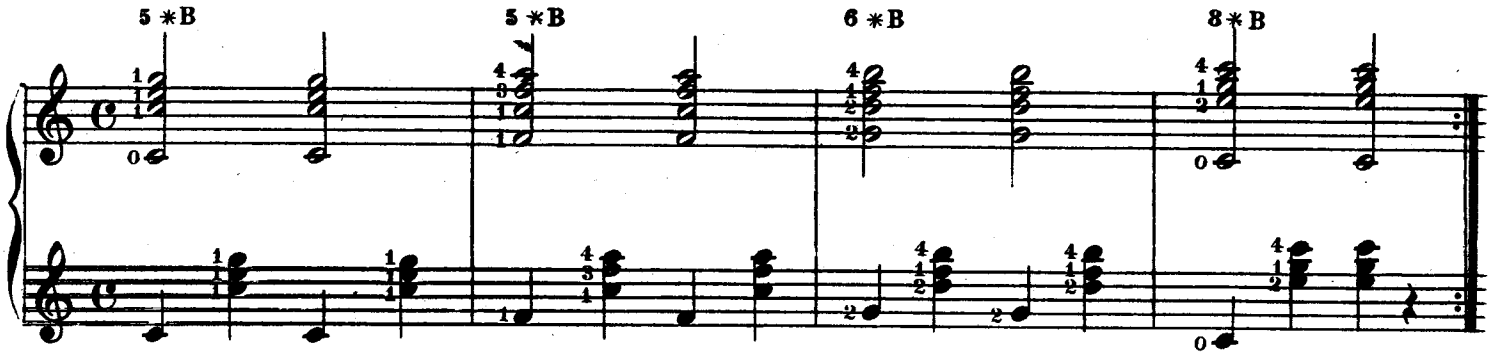


LUCILE MAZURKA.

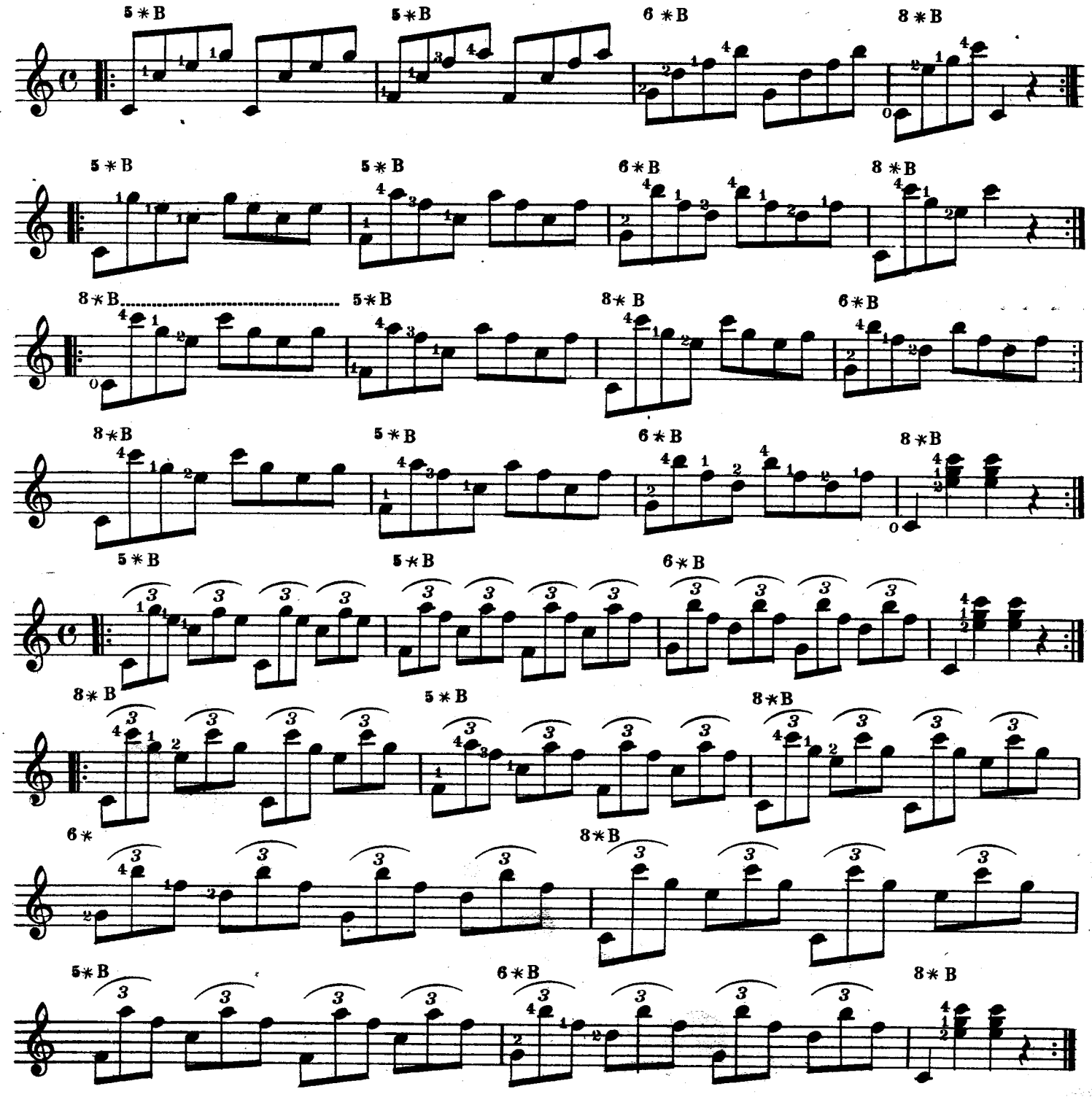
Stahl.



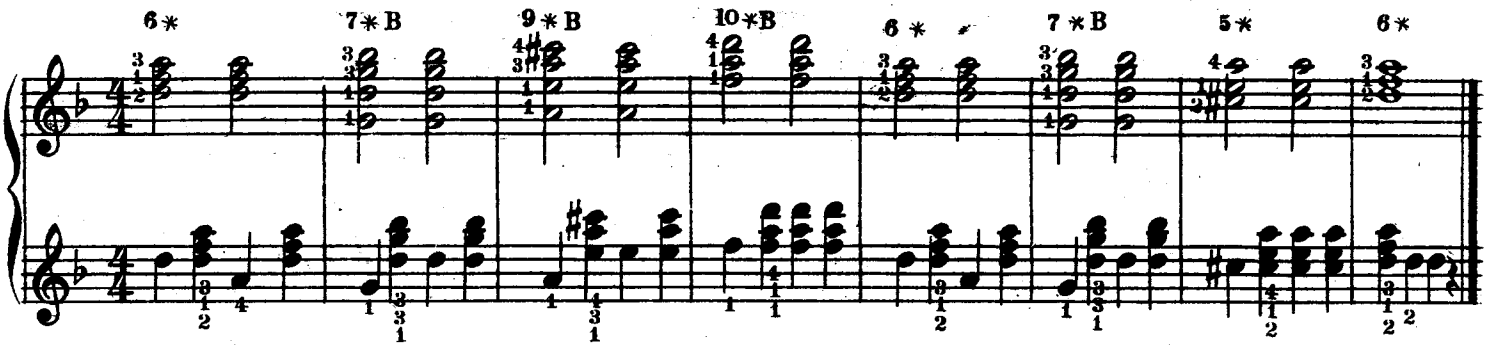
POSITION CHORDS IN C MAJOR



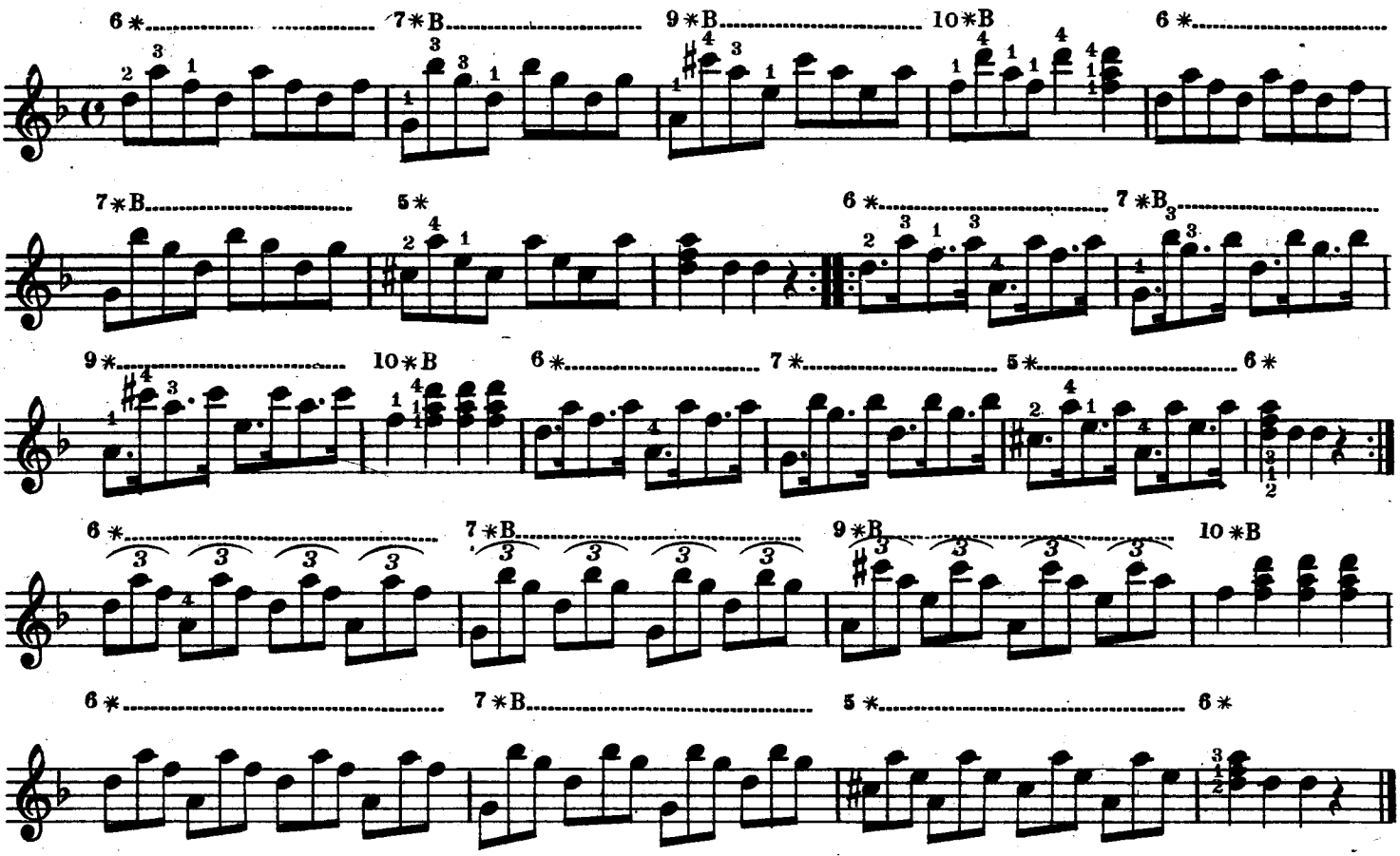
ETUDES IN C MAJOR.



POSITION CHORDS IN D MINOR.

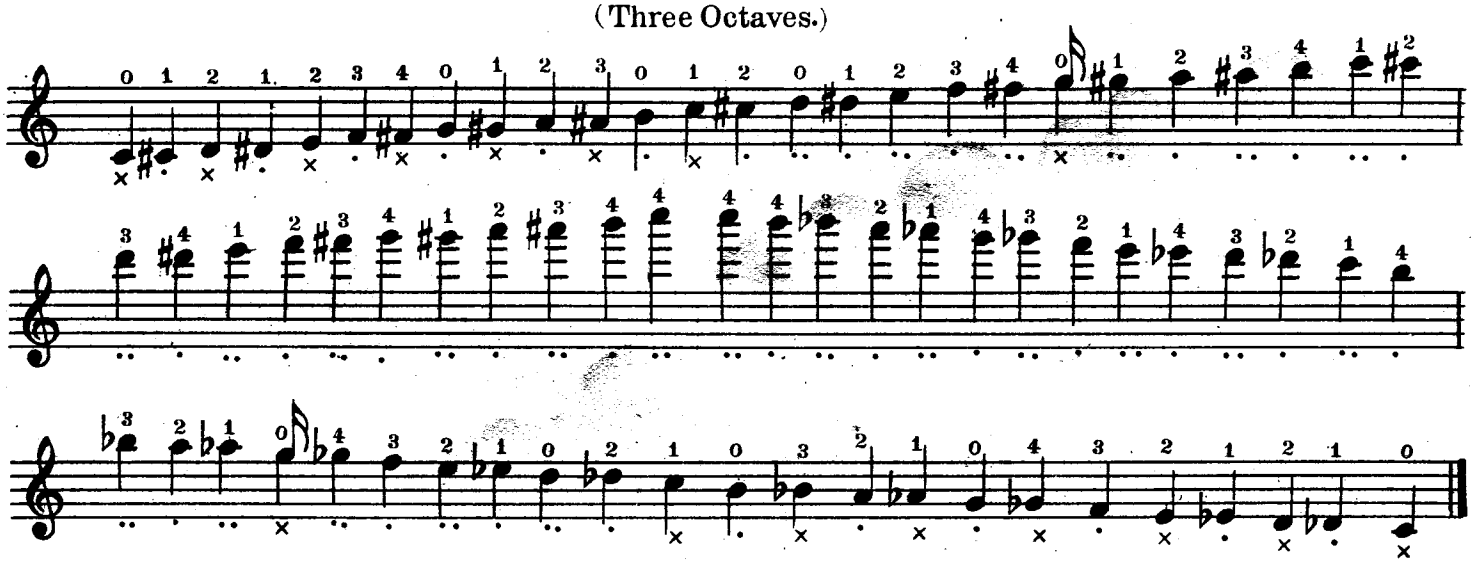


ETUDES IN D MINOR.



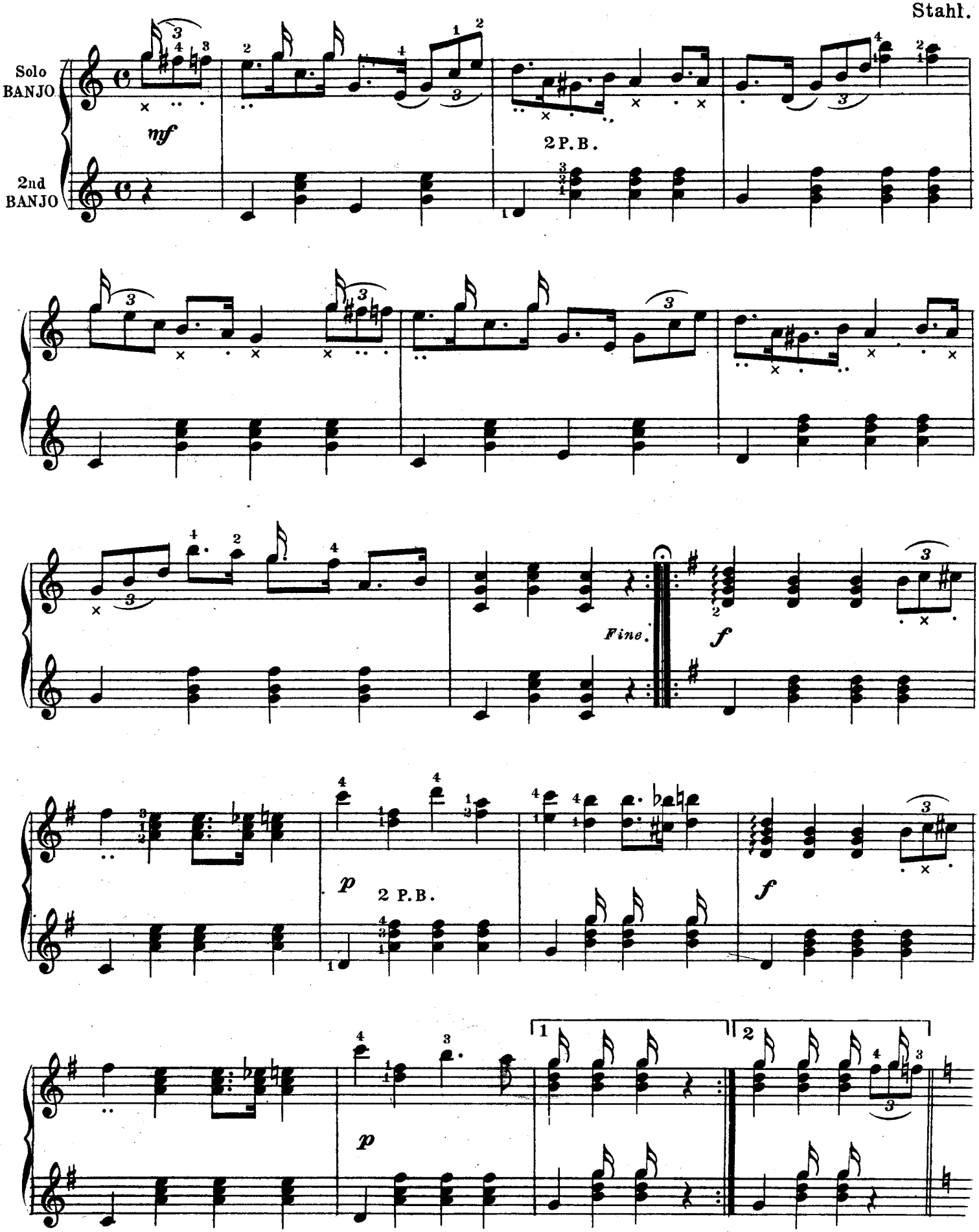
CHROMATIC SCALE.

(Three Octaves.)



SILVER MOON SCHOTTISCHE.

Stahl.



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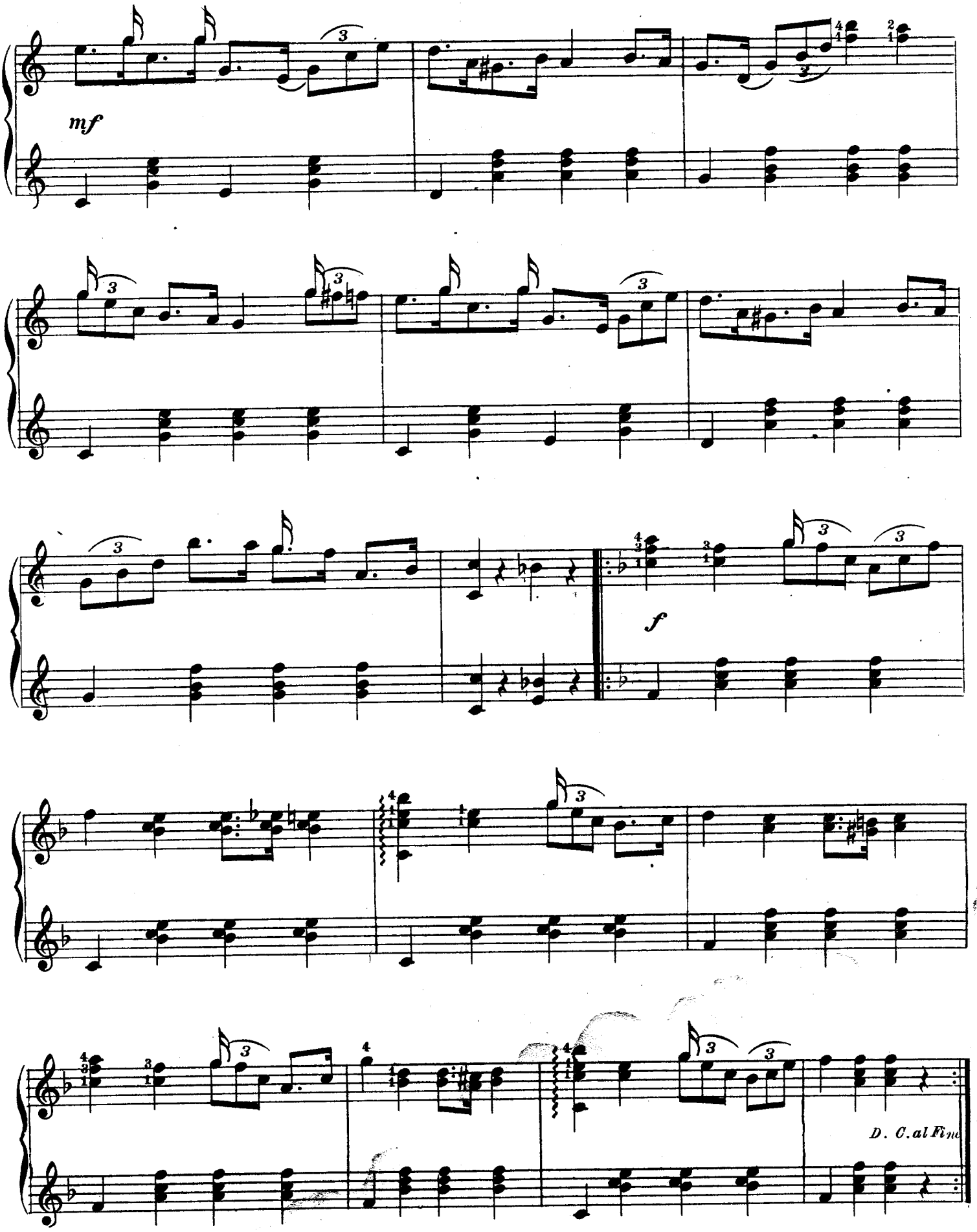
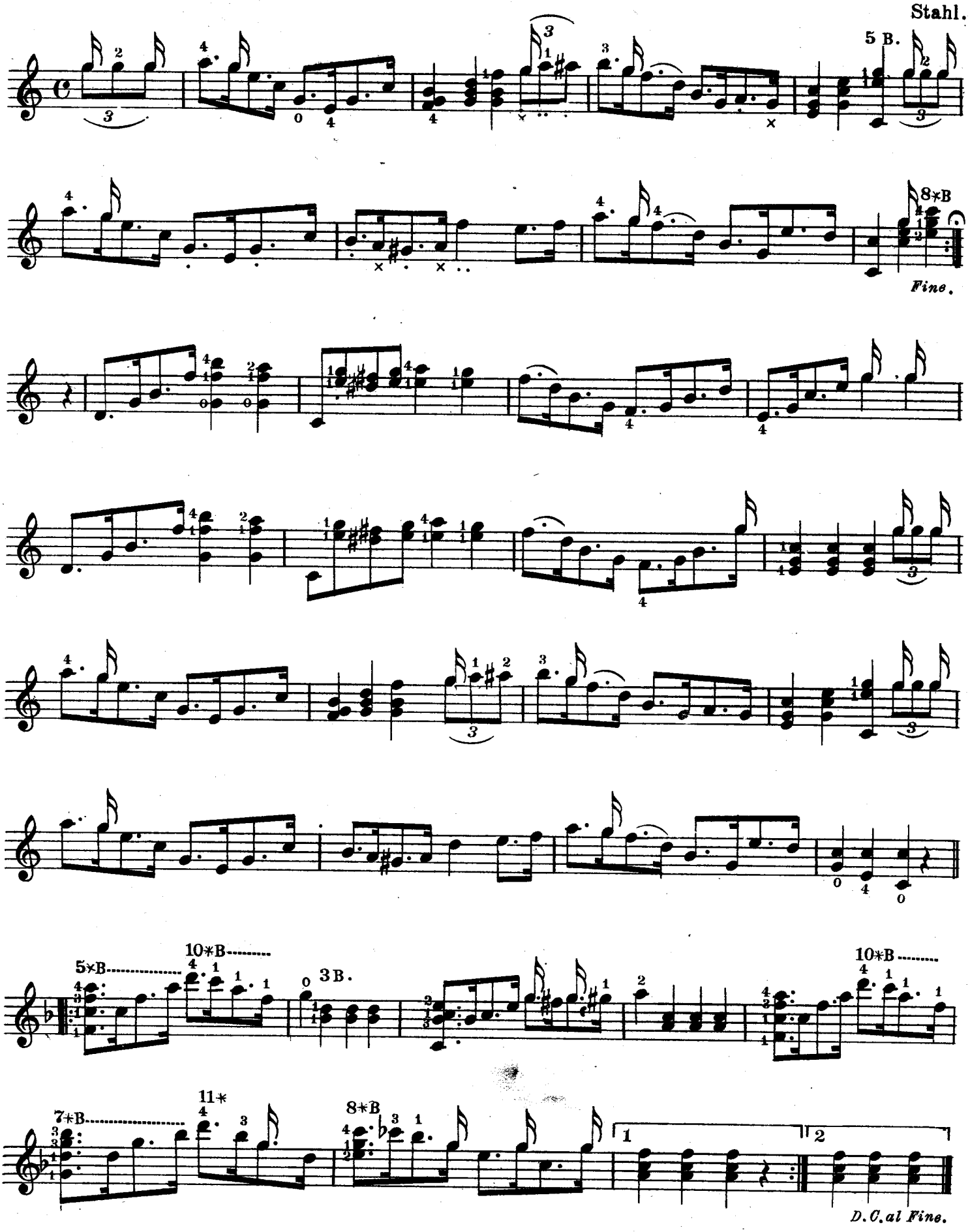

mf
f
D. C. al Fine

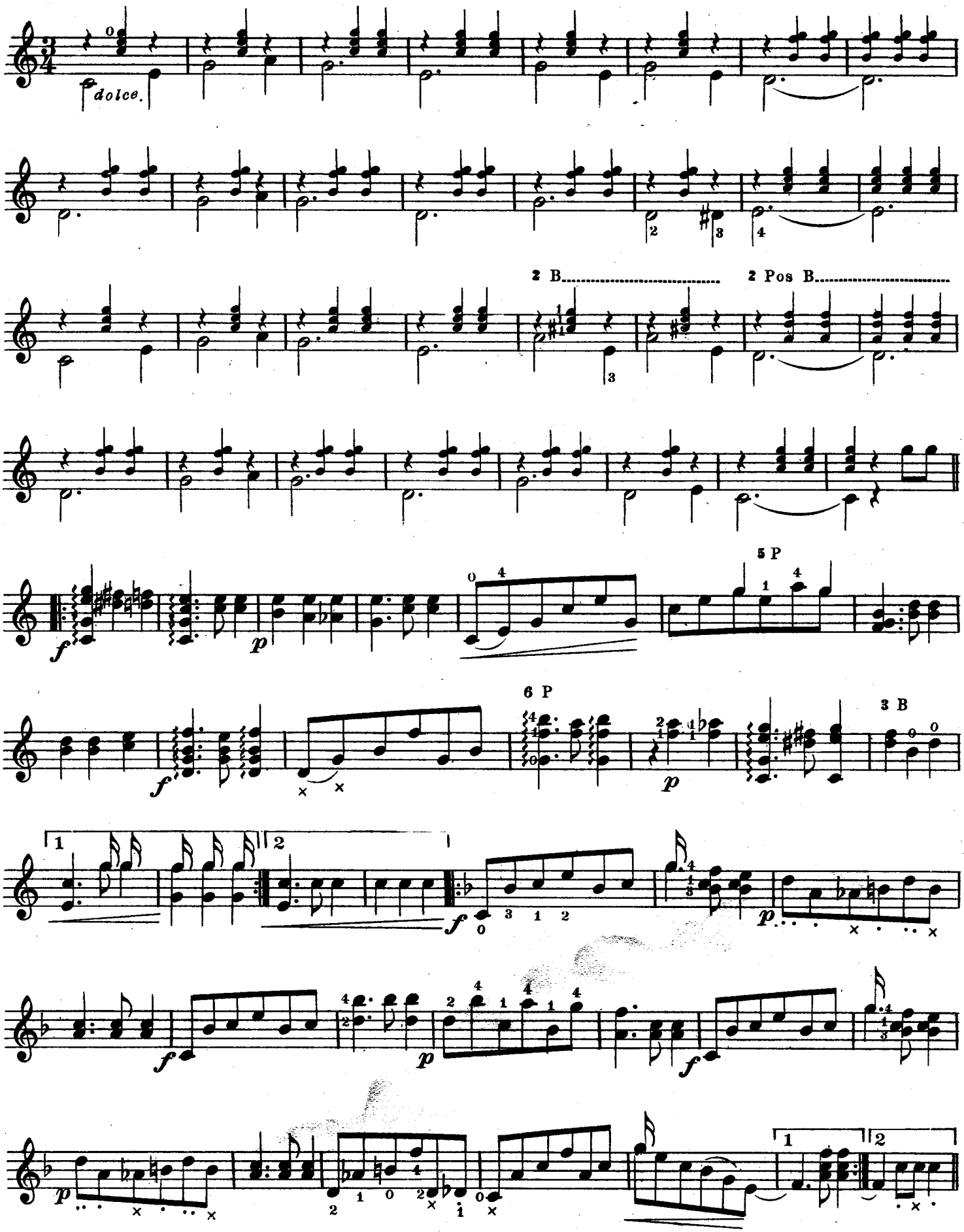
DANCING WAVES - SCHOTTISCHE.

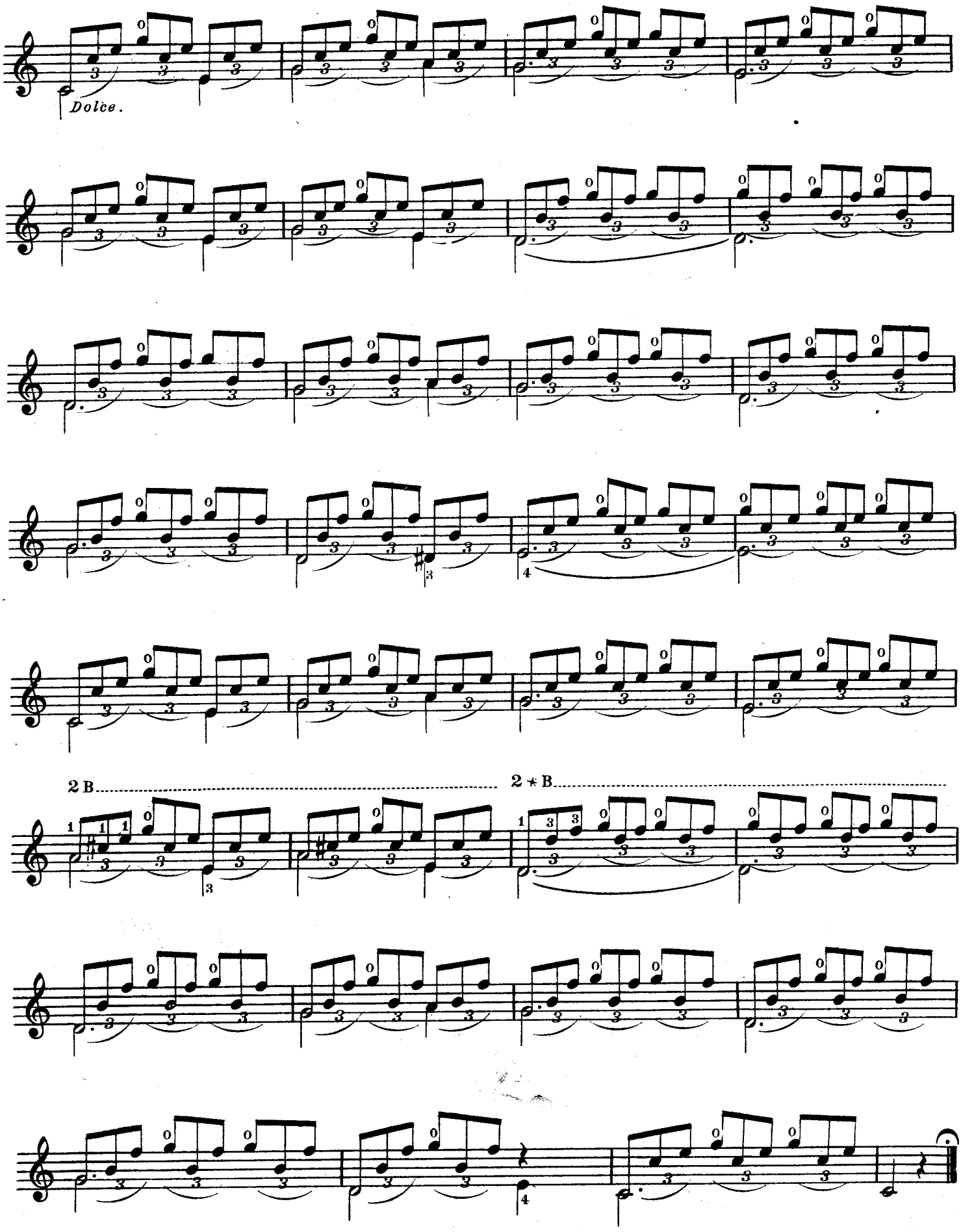
Stahl.



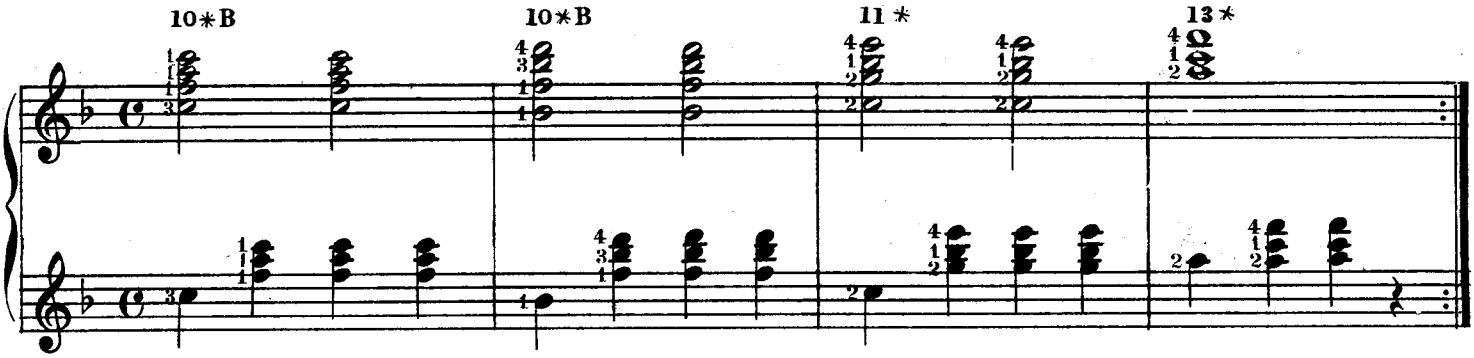
MANITOU WALTZ

Stahl.

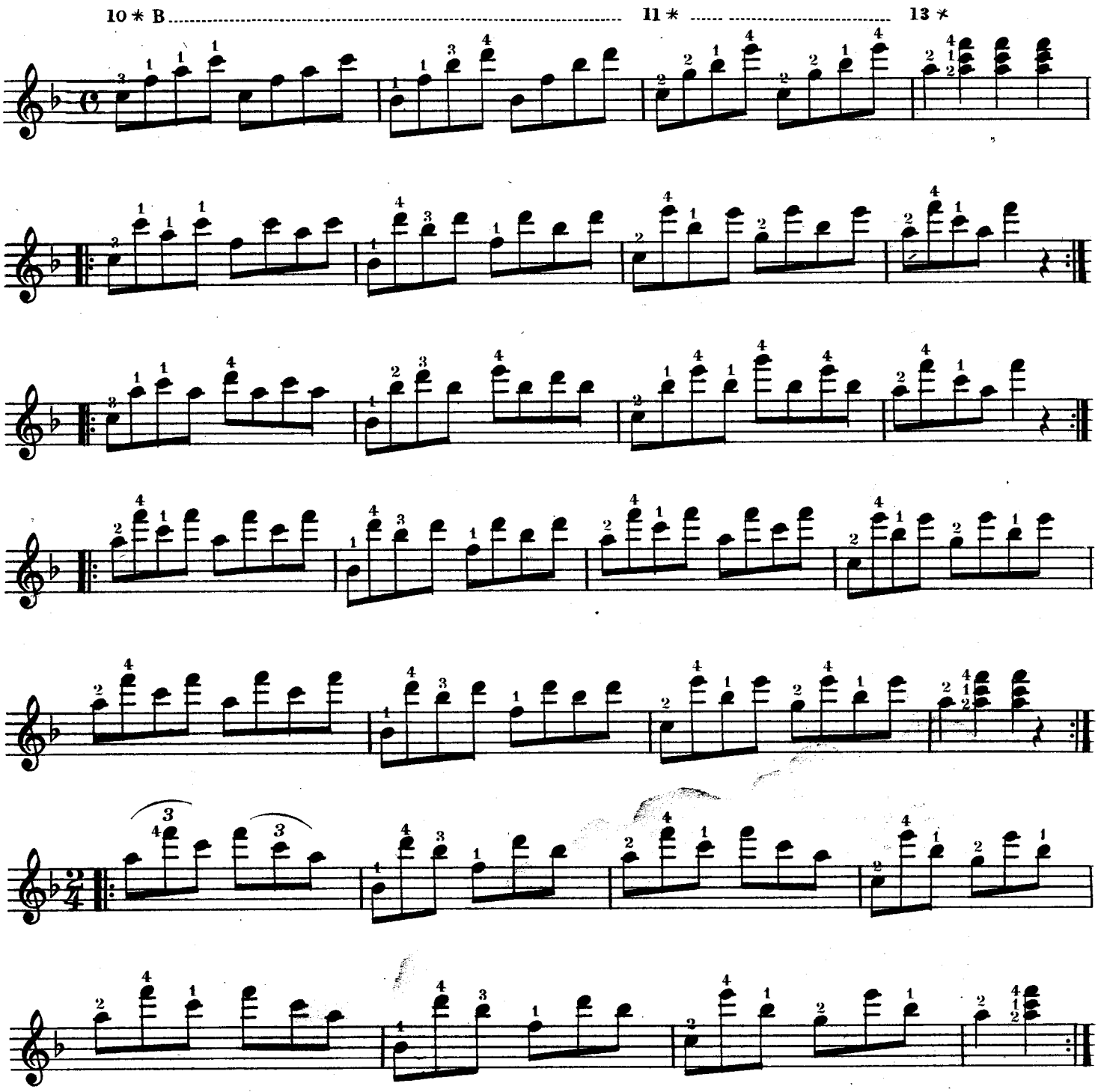



Dolce.
2 B.
2 * B.

POSITION CHORDS IN F MAJOR.



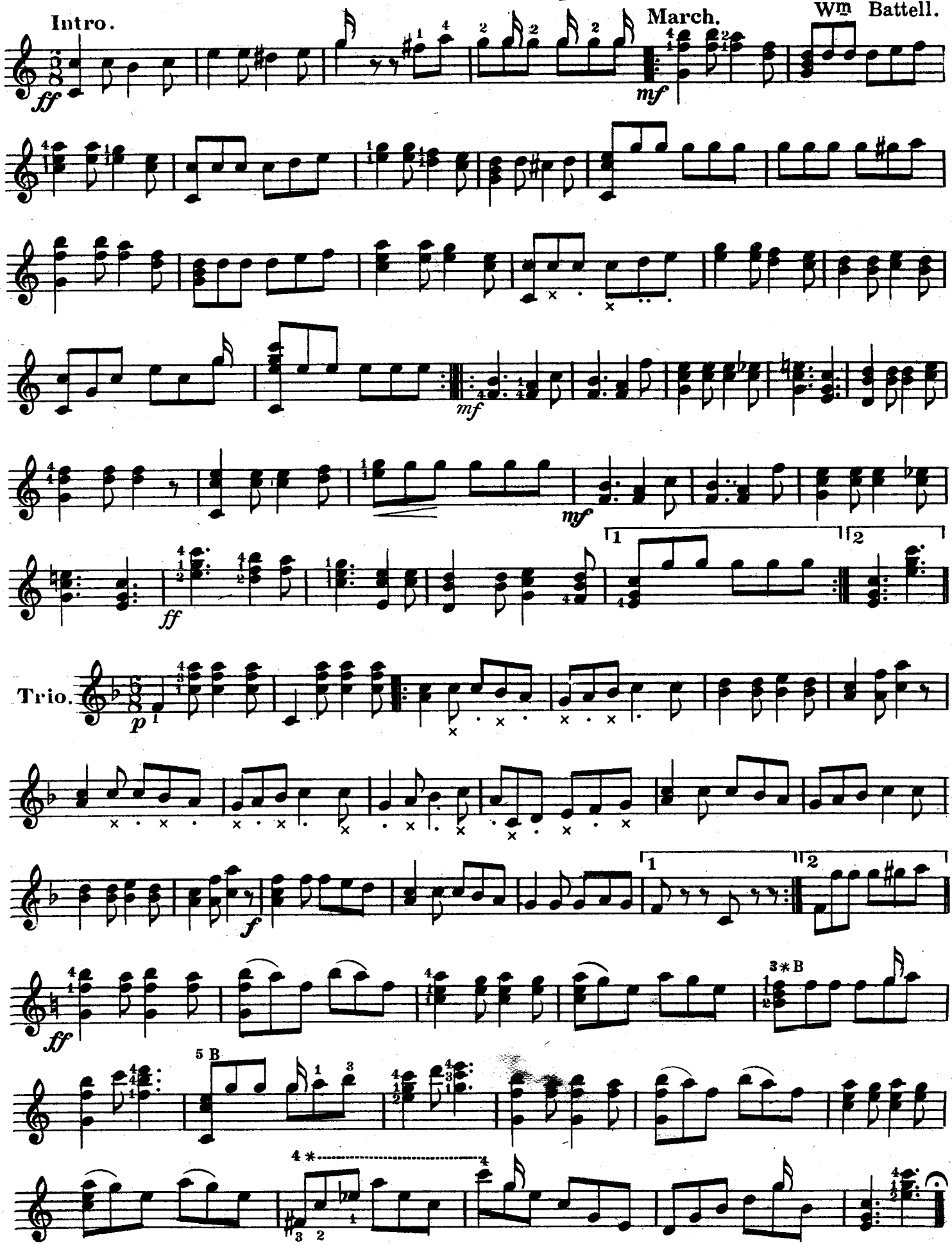
ETUDES IN D MAJOR.



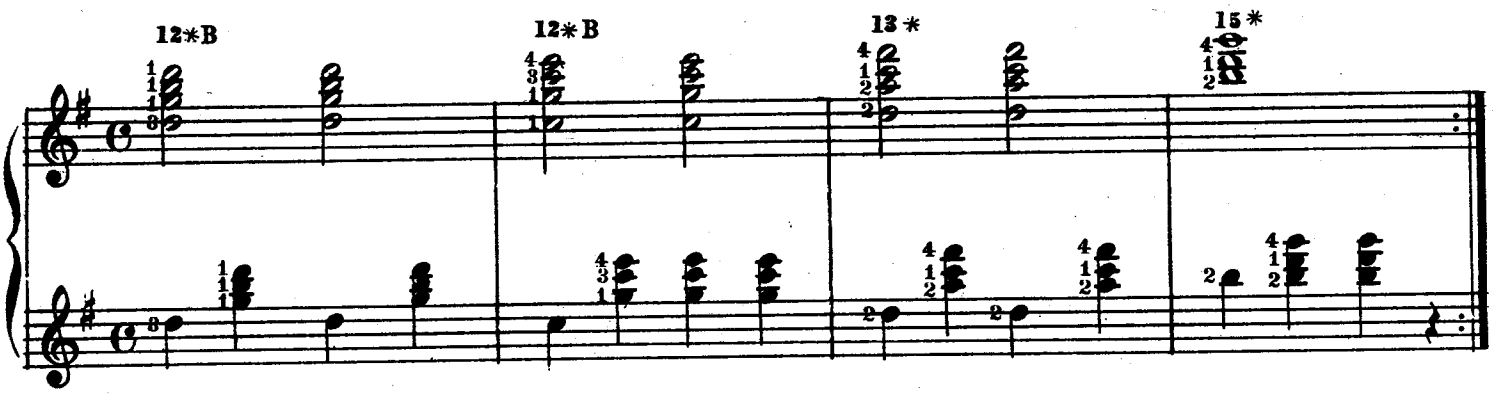
YOUNGSTERS ON PARADE.

March and Two Step.

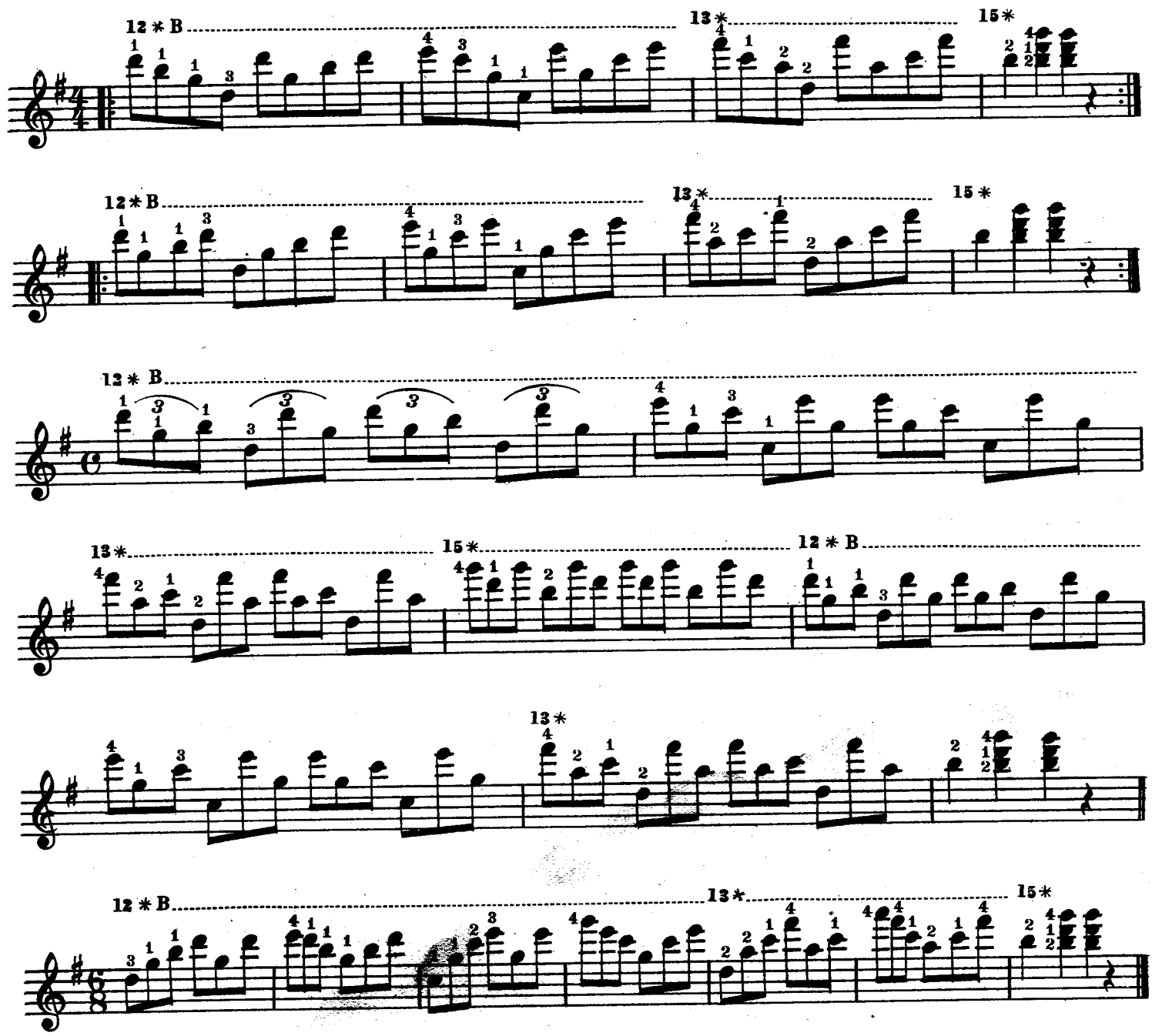
Wm Battell.



POSITION CHORDS IN G MAJOR.

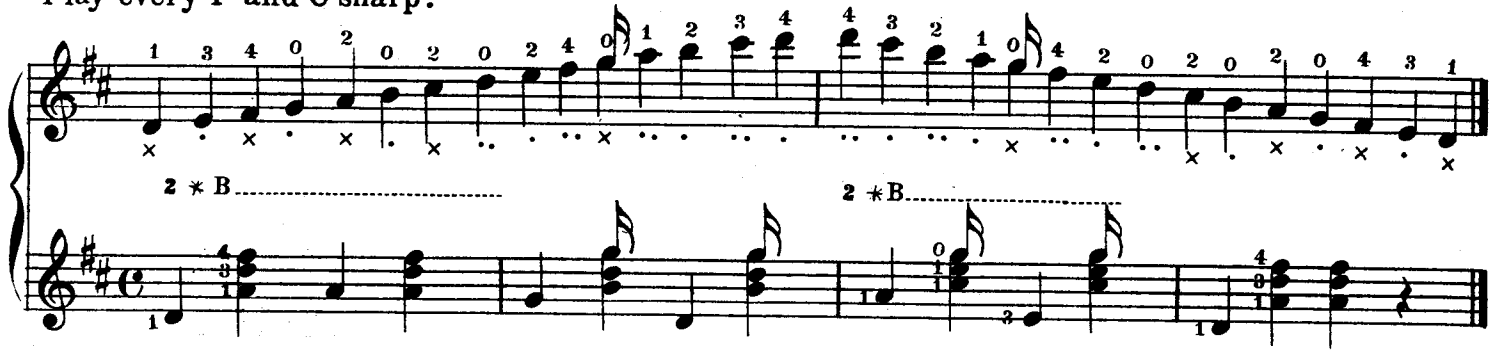


ETUDES IN G MAJOR.

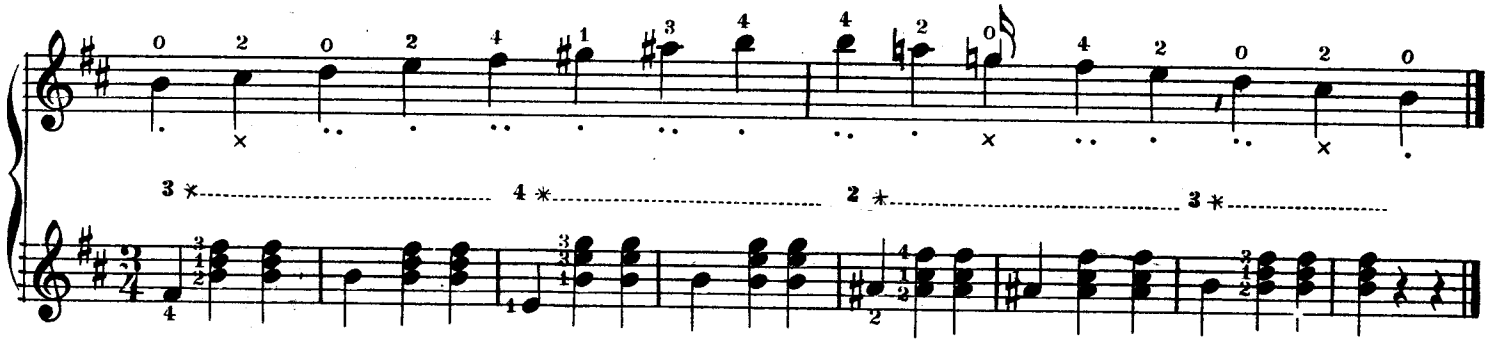


Scale and Chords in the Key of D major.

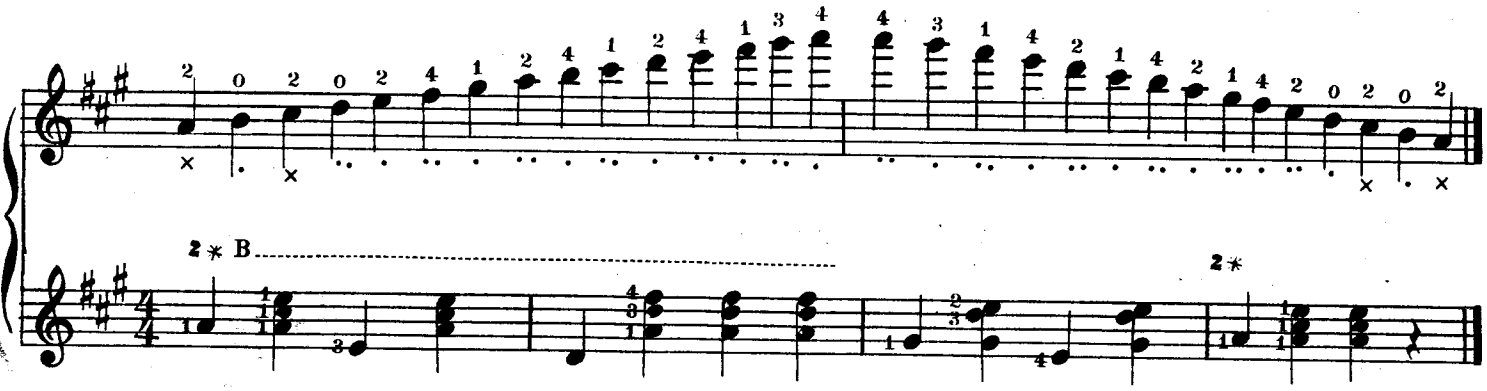
Play every F and C sharp.



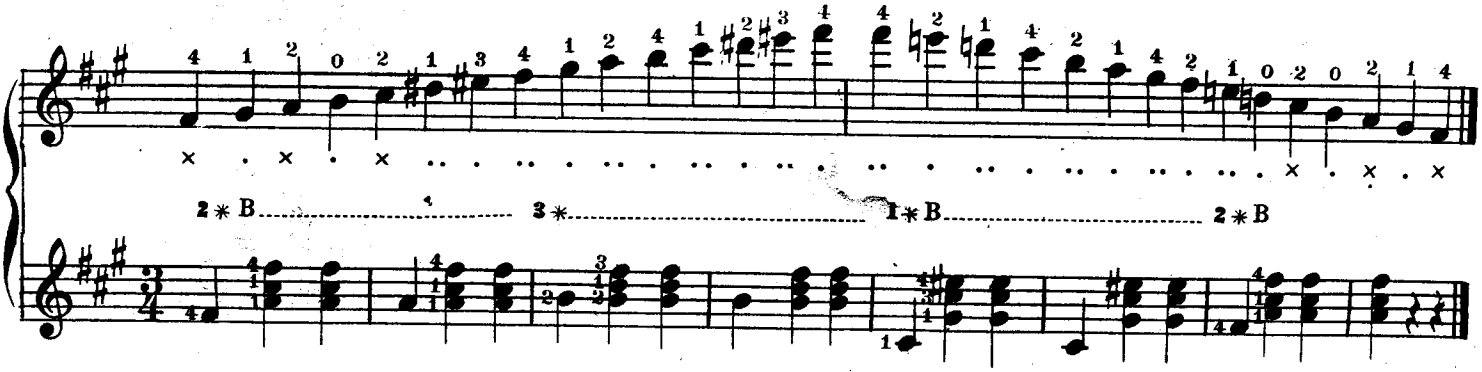
Scale and Chords in the Key of B minor.



Scale and Chords in the Key of A major.

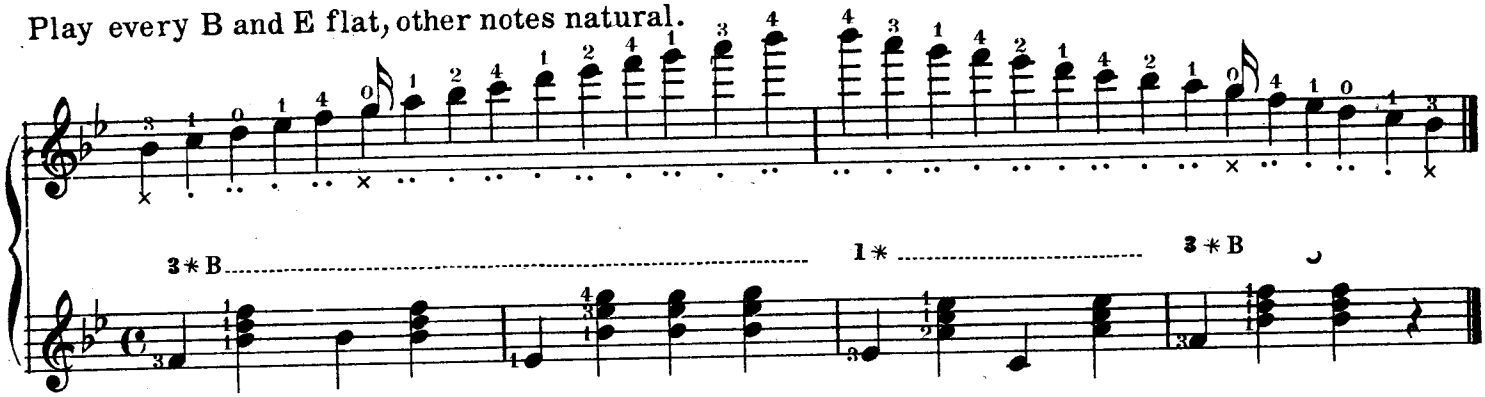


Scale and Chords in the Key of F♯ minor.

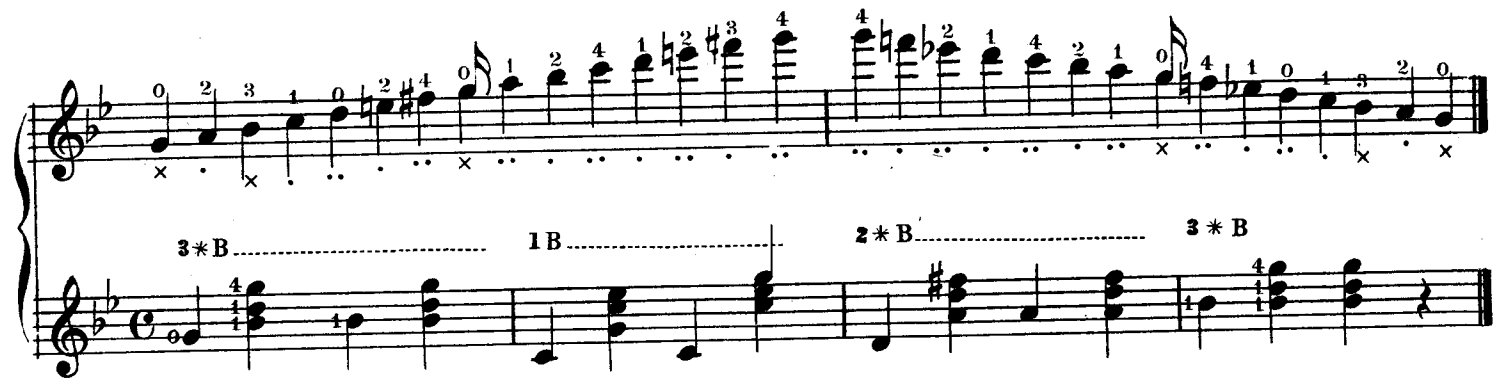


Scale and Chords in the Key of B♭ major.

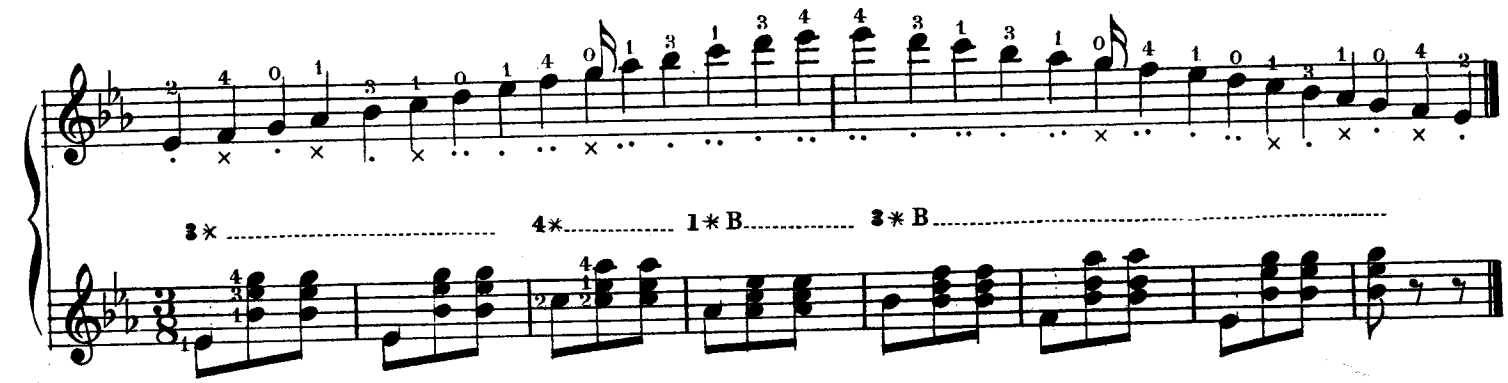
Play every B and E flat, other notes natural.



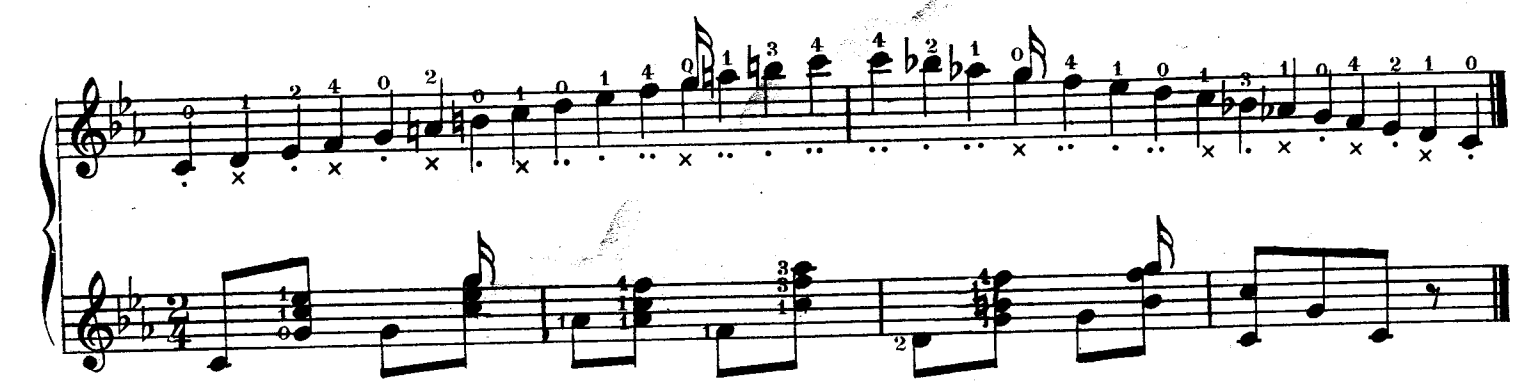
Scale and Chords in the Key of G minor.



Scale and Chords in the Key of E♭ major.

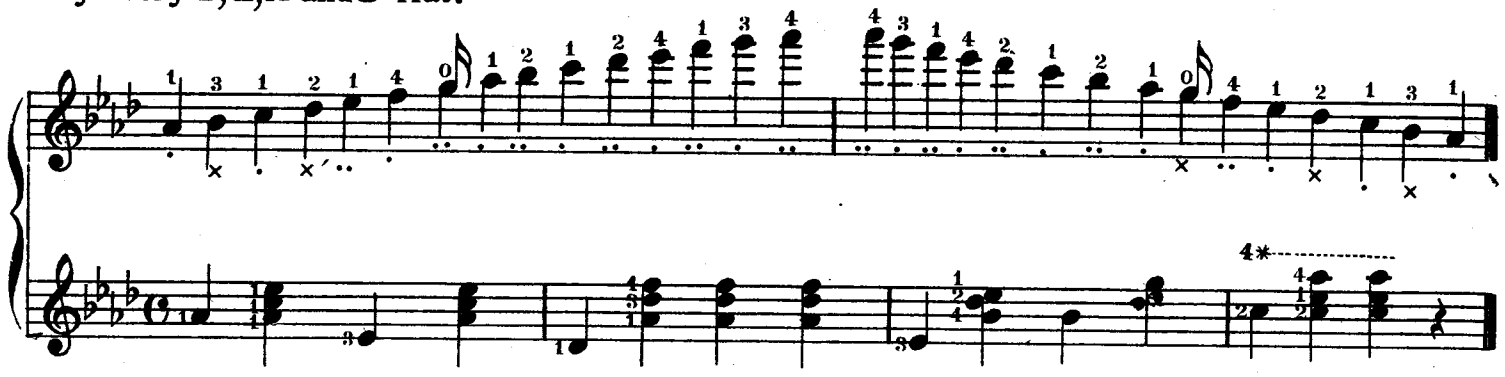


Scale and Chords in the Key of C minor.

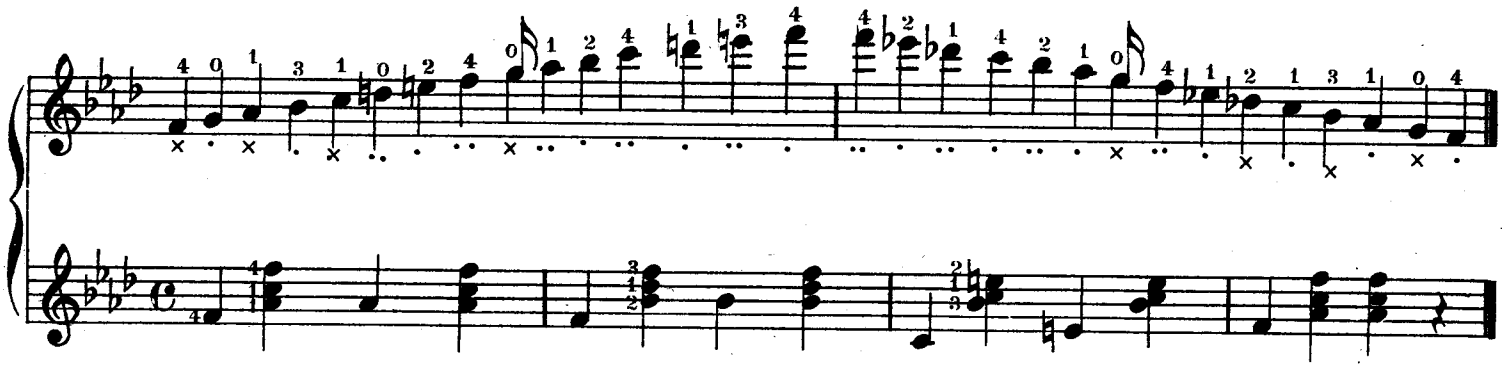


Scale and Chords in the Key of A♭ major.

Play every B, E, A and D flat.

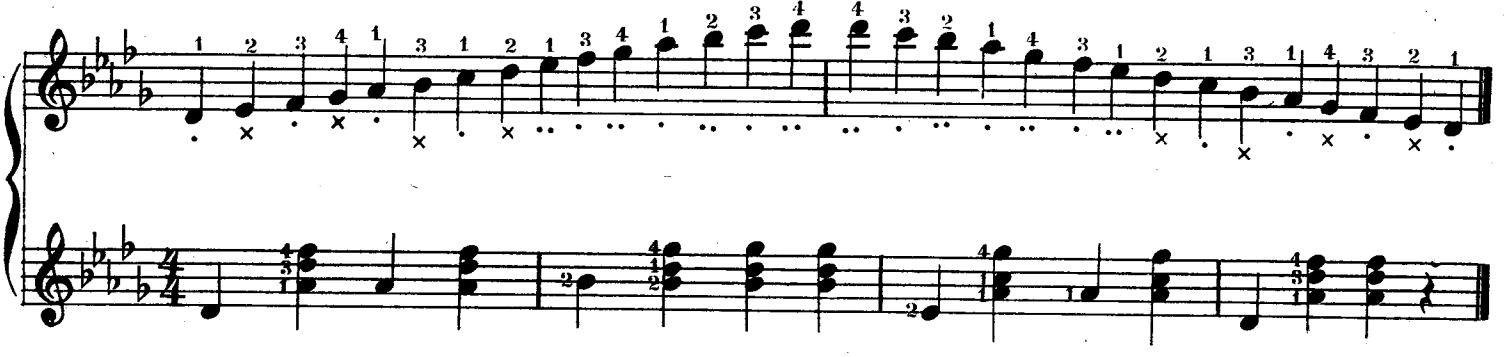


Scale and Chords in the Key of F minor.

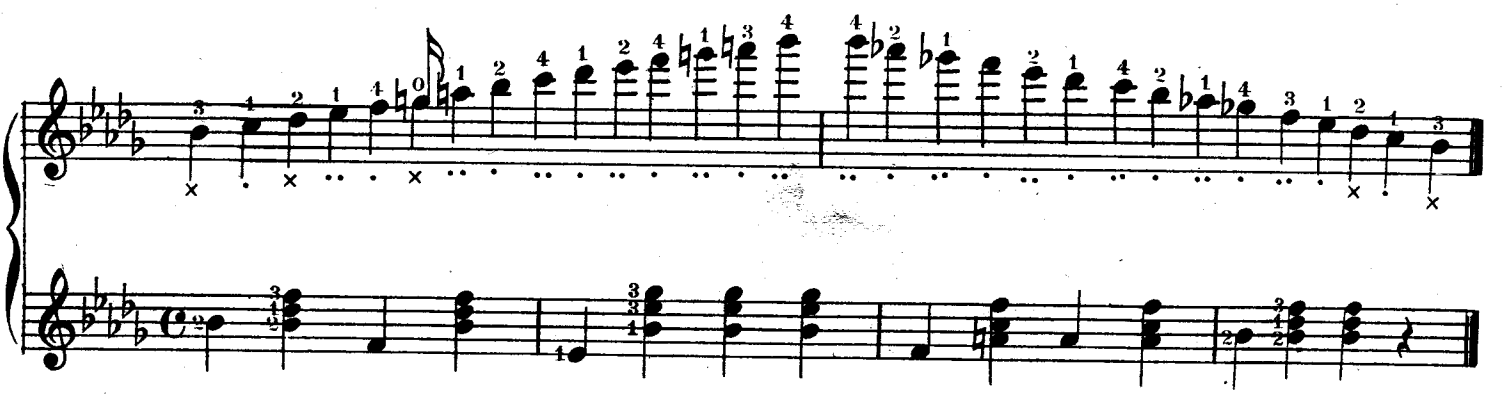


Scale and Chords in the Key of D♭ major.

Play every B, E, A, D and G flat.



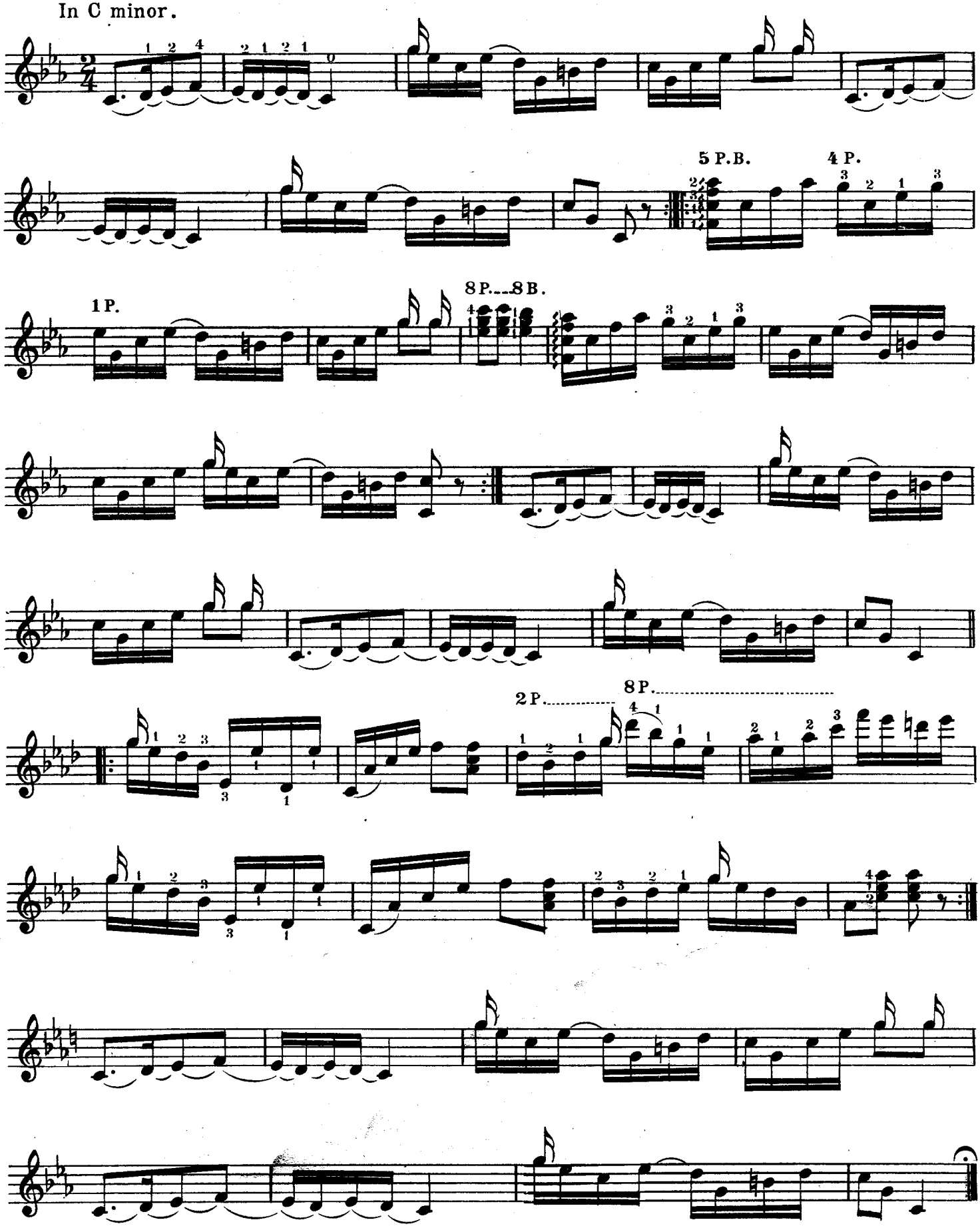
Scale and Chords in the Key of B♭ minor.



ISOLA JIG.

Stahl.

In C minor.



Treatise on Right hand Harmonics.

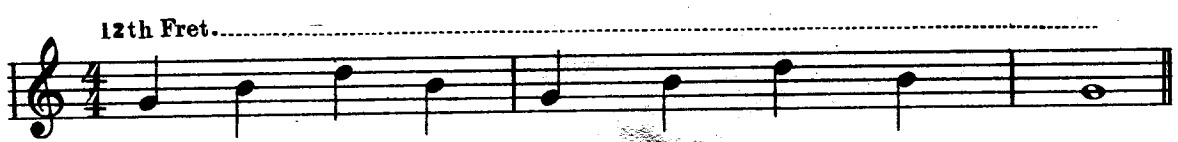
Instructions on this method of playing Harmonics, has apparently been lost sight of by many writers and authors of "banjo methods" and "banjo schools," and a short treatise on this very interesting subject, as applied to the banjo, it is hoped, may assist the student in acquiring some knowledge as to their production and effects. Before proceeding further, it is well to state that there are two ways of producing Right hand Harmonics, *i.e.*, First finger on harmonic note and at the same time picking the string with the thumb. In reversing this order, we obtain the method: Thumb on harmonic note and at the same time picking the string with the first finger. The author would suggest the developing of the latter method from the fact that the hand remains in the natural playing position, as in chords, etc., and for this reason alone is considered the *best*. While in the former method the position of the hand is reversed, necessitating the "turning" of the hand should a chord follow the harmonic note. The author's suggestion as to the best method will no doubt meet with approval after the student has experimented both ways

THE SUBJECT.

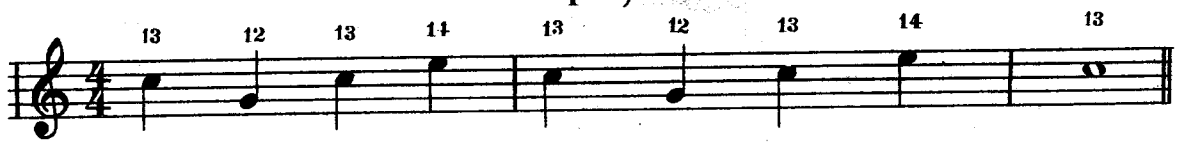
The student must bear in mind, that the *notes* written on the lines and in the spaces are fingered with the left hand (except, of course, those on "open" strings) in the usual manner, while the Harmonics are played *on the same strings* as those fingered with the left hand an octave higher. To make the foregoing plain to the student, we will take the 3d, 2d, and 1st strings open, the octave of those notes would be made on the 12th fret respectively, whether played harmonic or otherwise. C on the first, fret 2d string, and E on the second fret 1st string, would be played on the 13th and 14th frets respectively, which are the octaves whether harmonic or otherwise. This rule applies to all other notes made in first position with the left hand. As suggested, the harmonic made with the thumb and picked with the first finger as being the most logical, this method, will be adopted while as said, the reverse can be experimented upon.

Place the thumb (of the right hand) on the string at the desired fret, with the first finger immediately on the same string in a position well under the hand, the "picking" having an upward tendency both fingers being raised simultaneously from the string after being struck, thus using the one hand only in making the harmonic. It naturally follows, that some little practice is required before perfection is reached. Right hand Harmonics are abbreviated thus, R.H. Har. In the following examples the figures over the notes indicate the frets at which the thumb of right hand should be placed.

Example, No. 1.

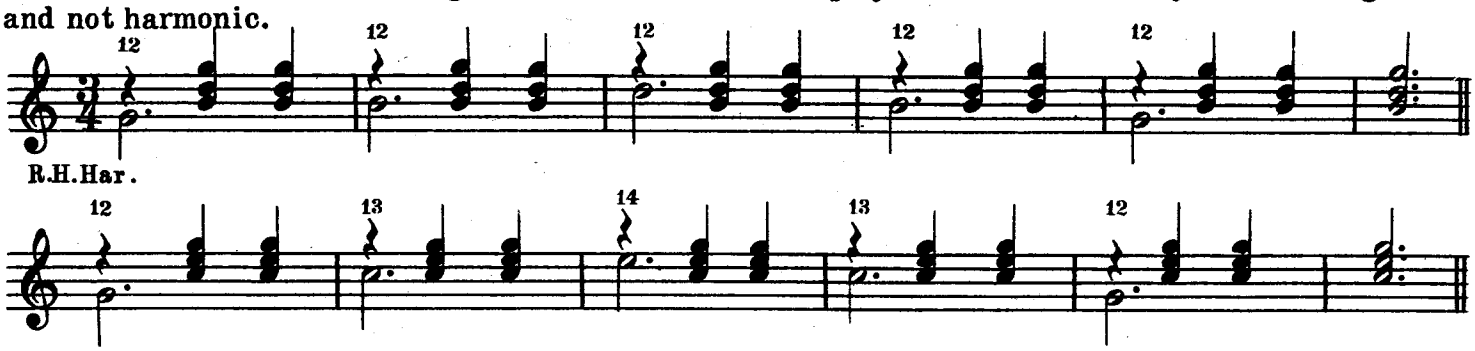


Example, No. 2.

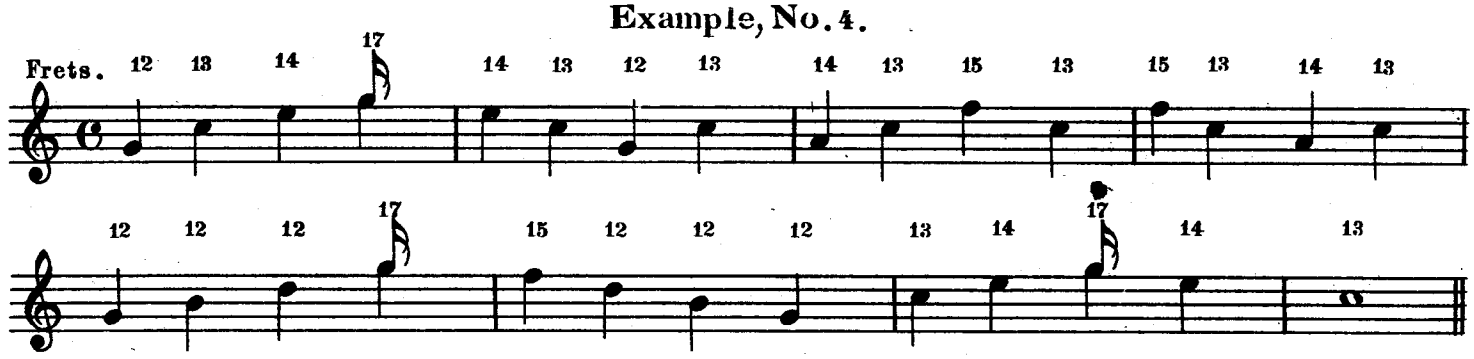


Example, No. 3.

The chords accompanying the harmonic notes are played in the usual way with the right hand and not harmonic.



Example, No. 4.

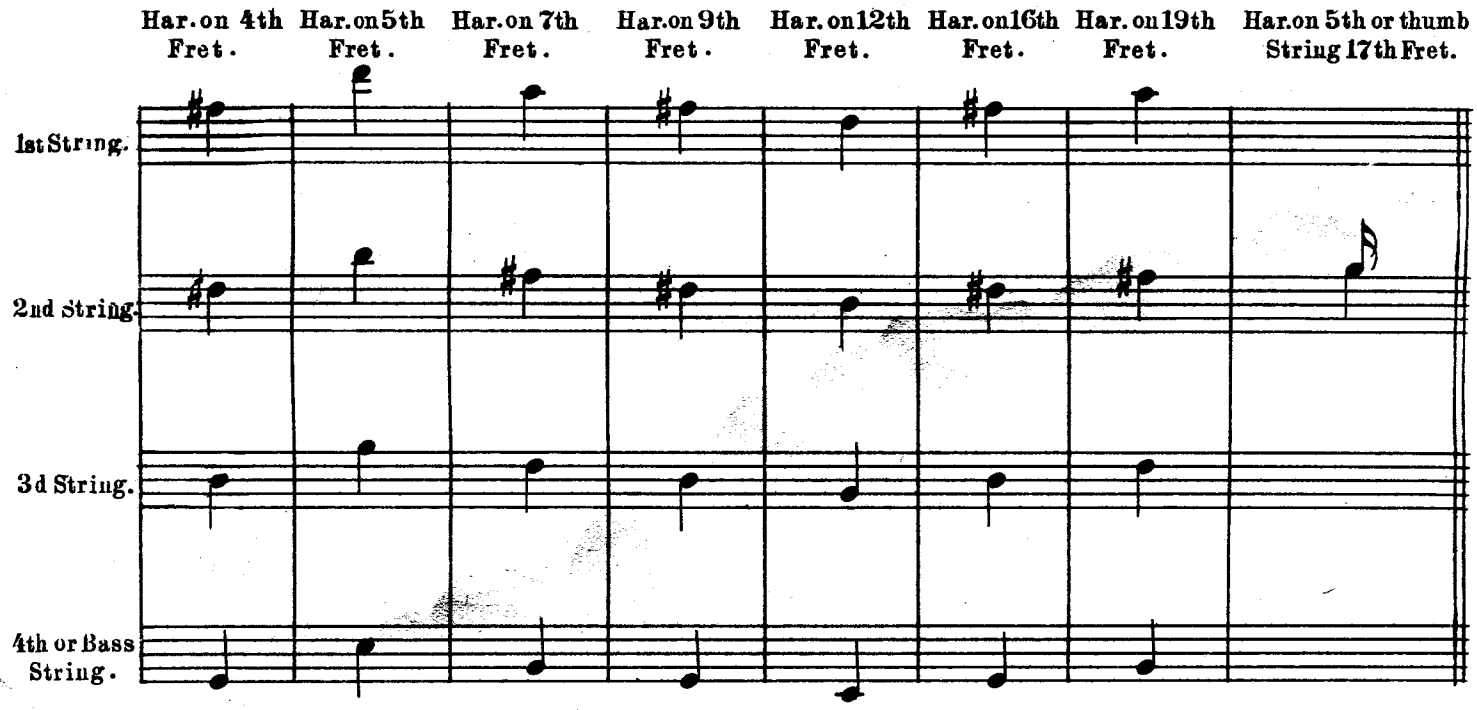


Left hand Harmonics.

A brief explanation on this form of harmonic will suffice as they are easily comprehended.

To obtain harmonic tones with the left hand, press the third finger (of left hand) lightly on the string (or strings) with just sufficient force to prevent it from vibrating as if open and as soon as the string is struck with the proper finger (or fingers) of the right hand, the left hand finger must be removed. Left-hand harmonics are made on the 4th, 5th, 7th, 9th, 12th, 16th and 19th frets, and 17th fret on the fifth (or thumb) string and are designated by an abbreviation (Har.) and a figure which indicates the fret. The harmonics on the 5th, 7th and 12th frets are the ones most used and considered the most perfect.

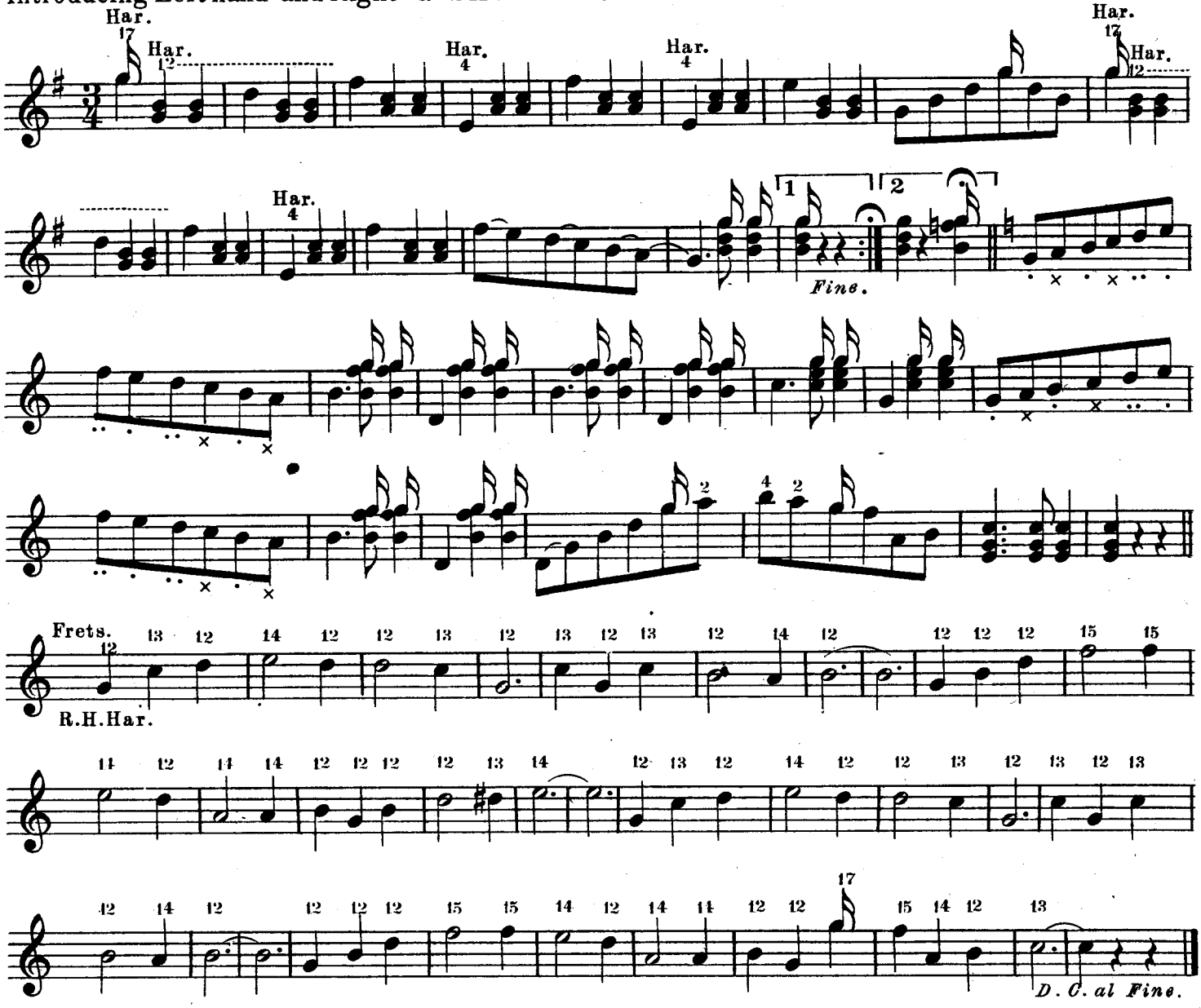
Table of Left Hand Harmonics.



HARMONIC WALTZ.

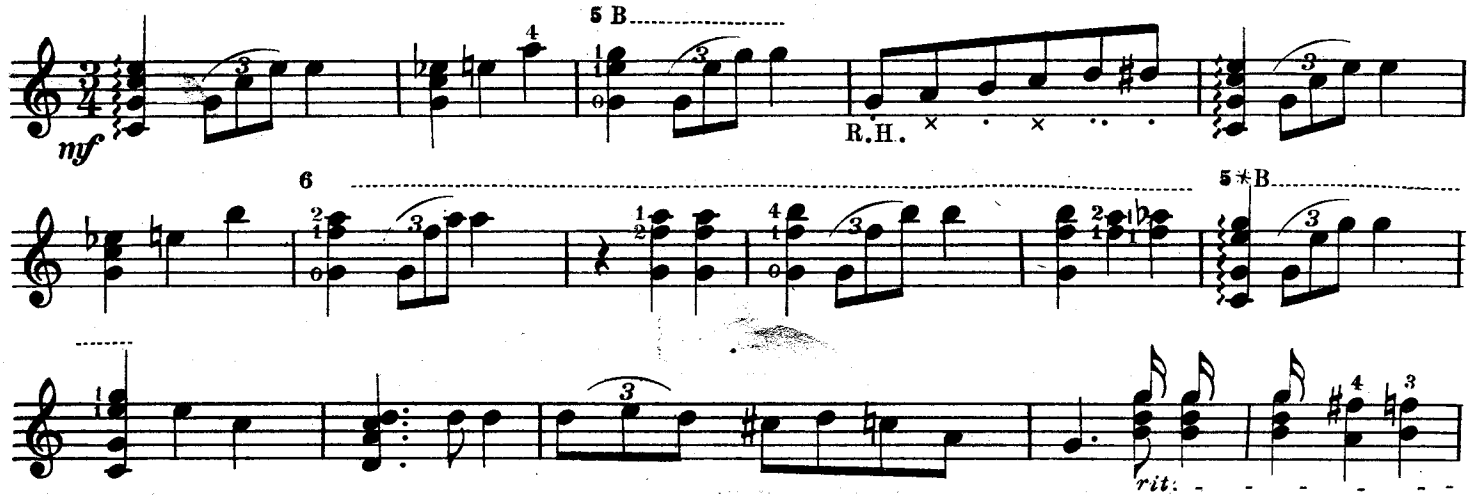
Introducing Left nand and Right hand Harmonics.

Stahl.



STELLINA WALTZ.

Stahl.



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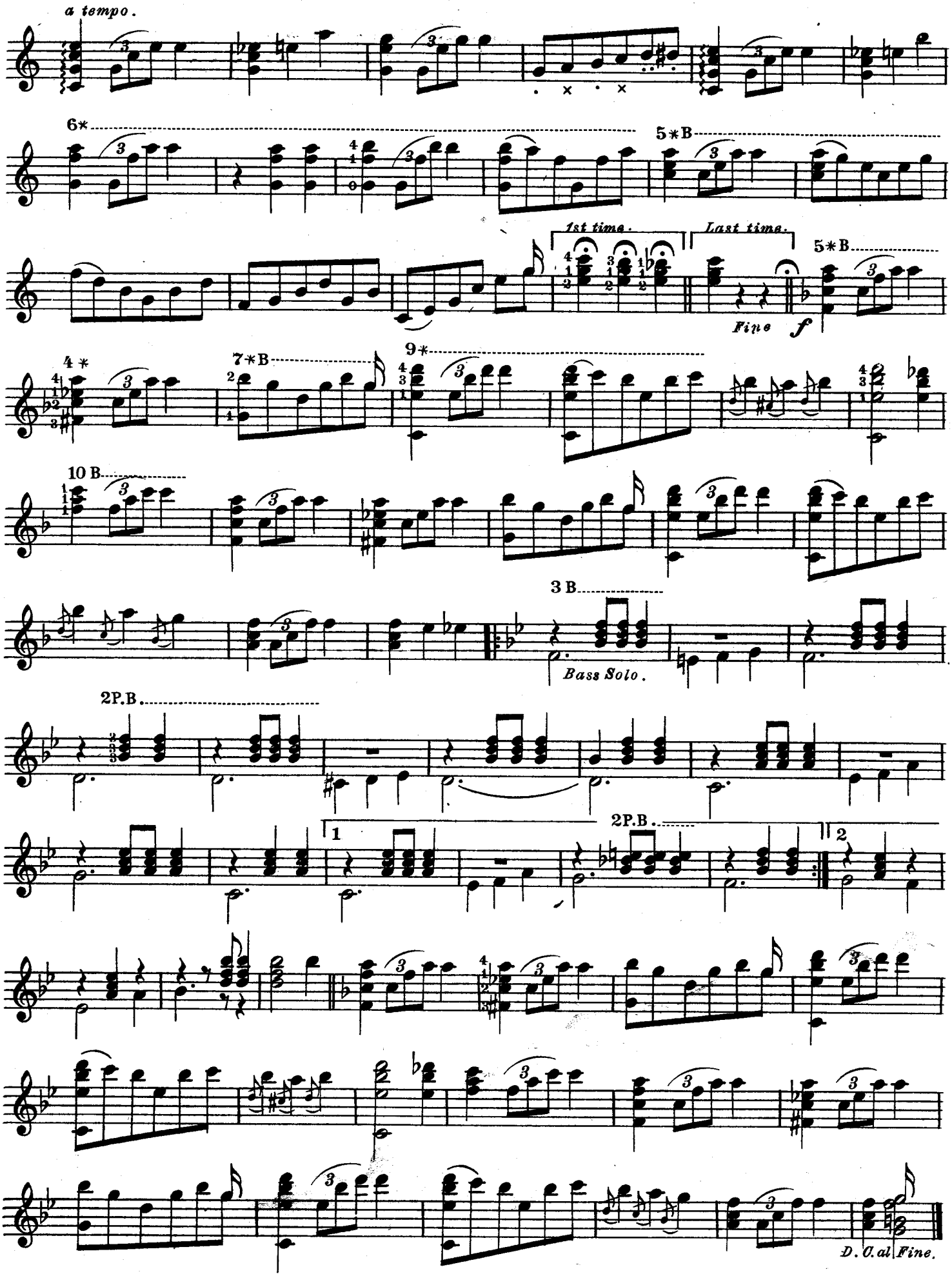
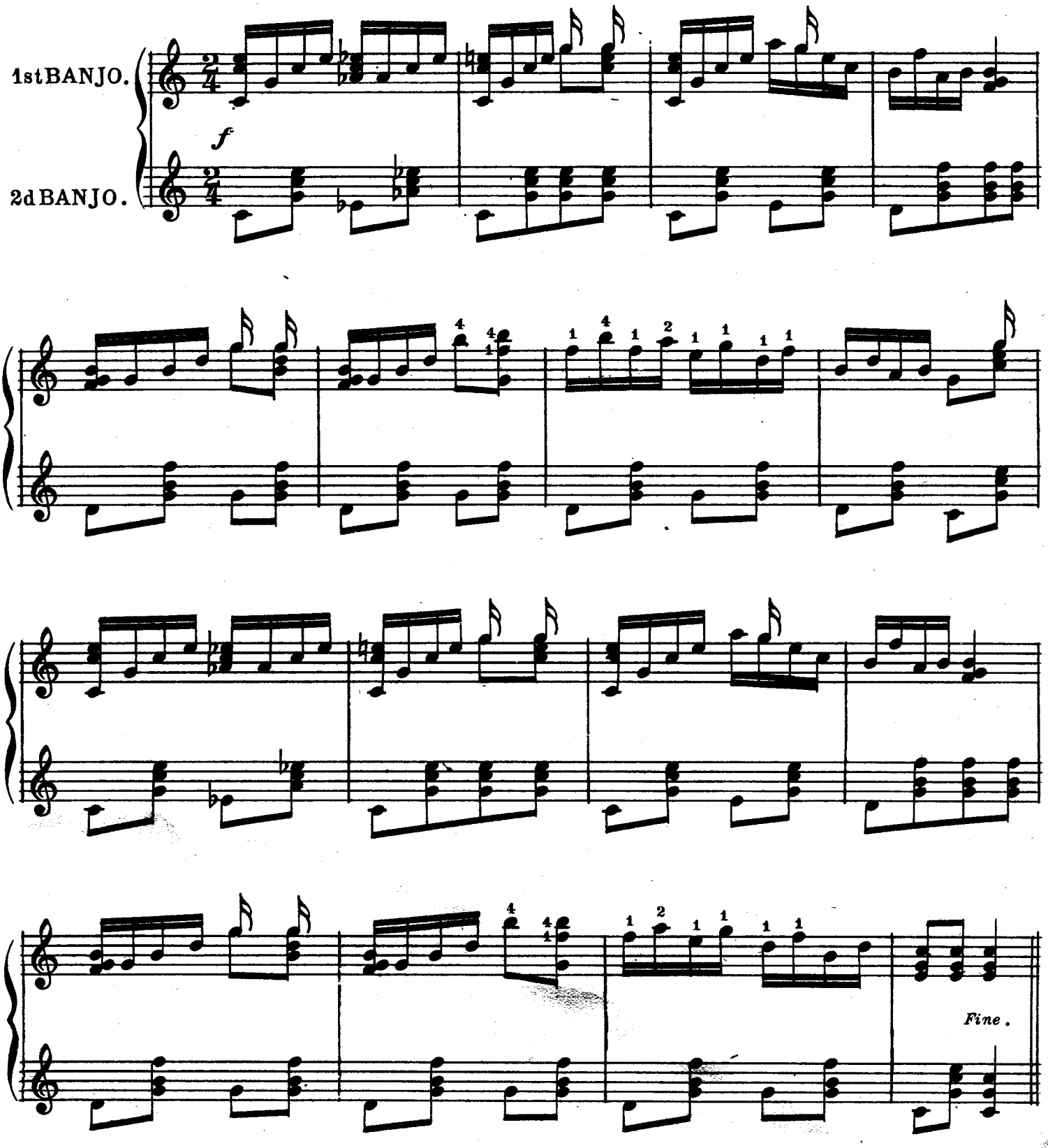

a tempo.
6*
5*B
1st time.
Last time.
Fine
f
5*B
4 *
7*B
9*
10 B
3 B
Bass Solo.
2P.B
1
2P.B
2
D. C. al Fine.

DERBY POLKA.

Wm. C. Stahl.



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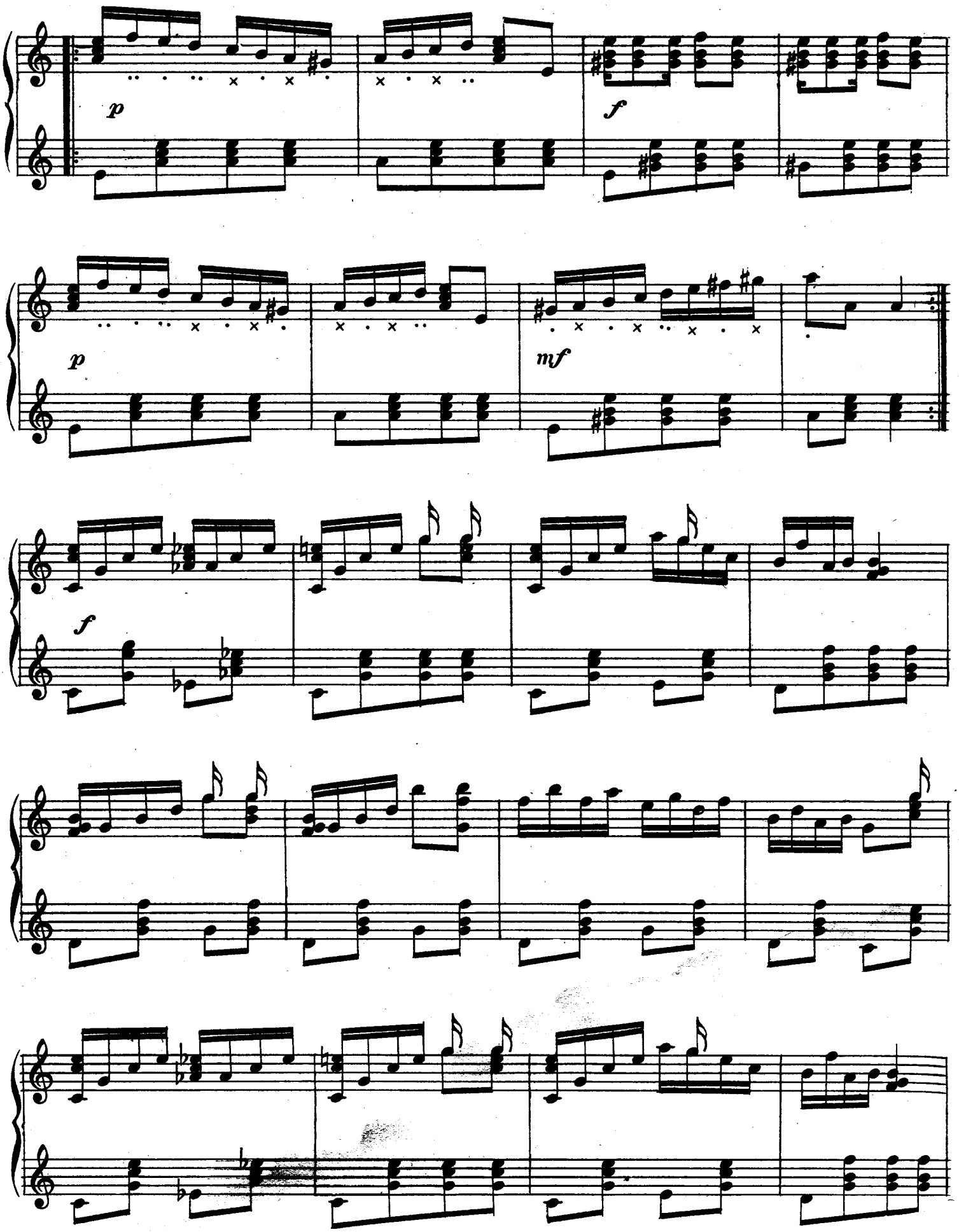
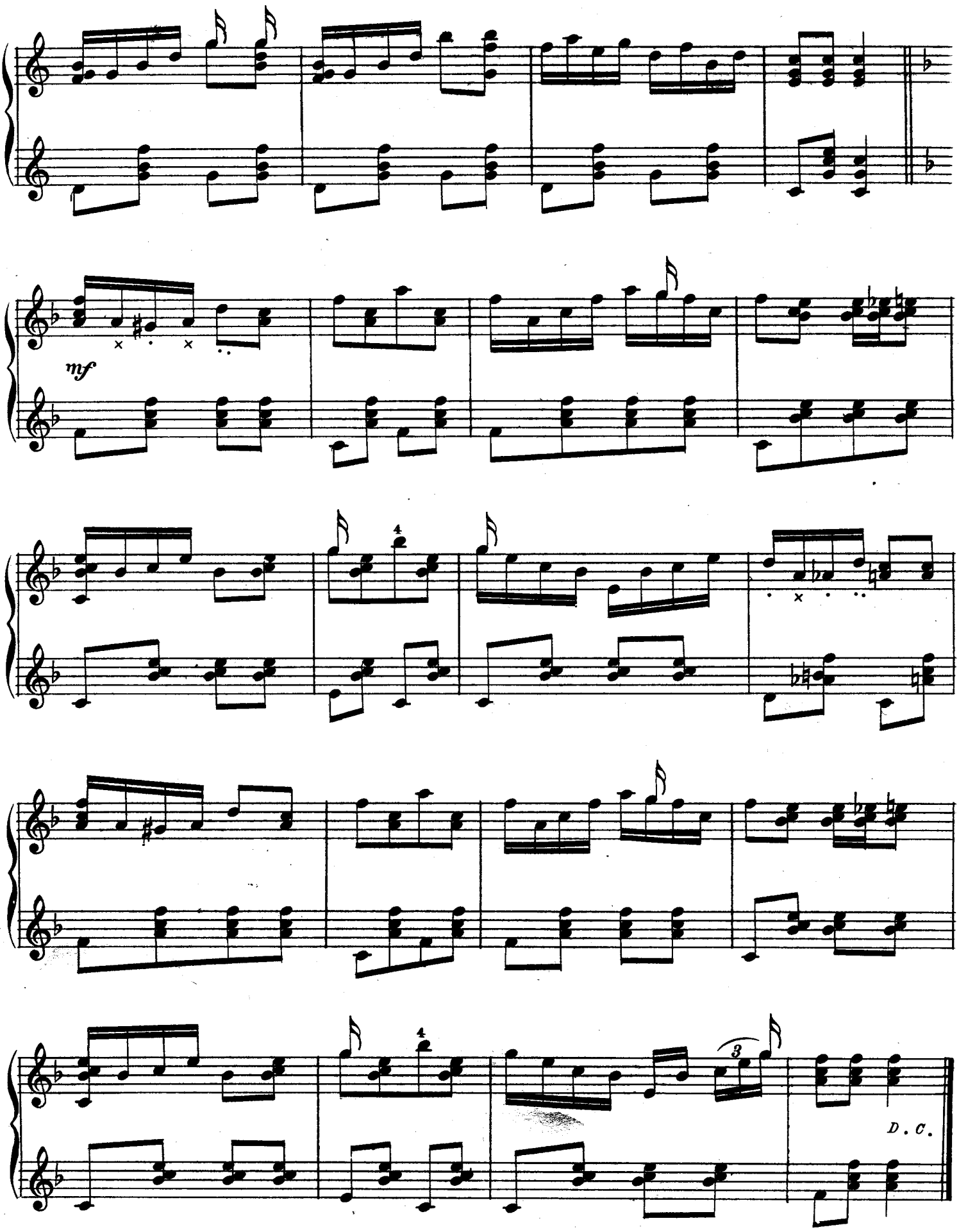

p
f
p
mf
f


mf
4
4
3
D. C.

GALOP - WHIP AND SADDLE.

Bass to D.

Stahl.

Intro.
Allegro.

ff

Tempo di Galop.

f

7 B

ff

12 P

10 P

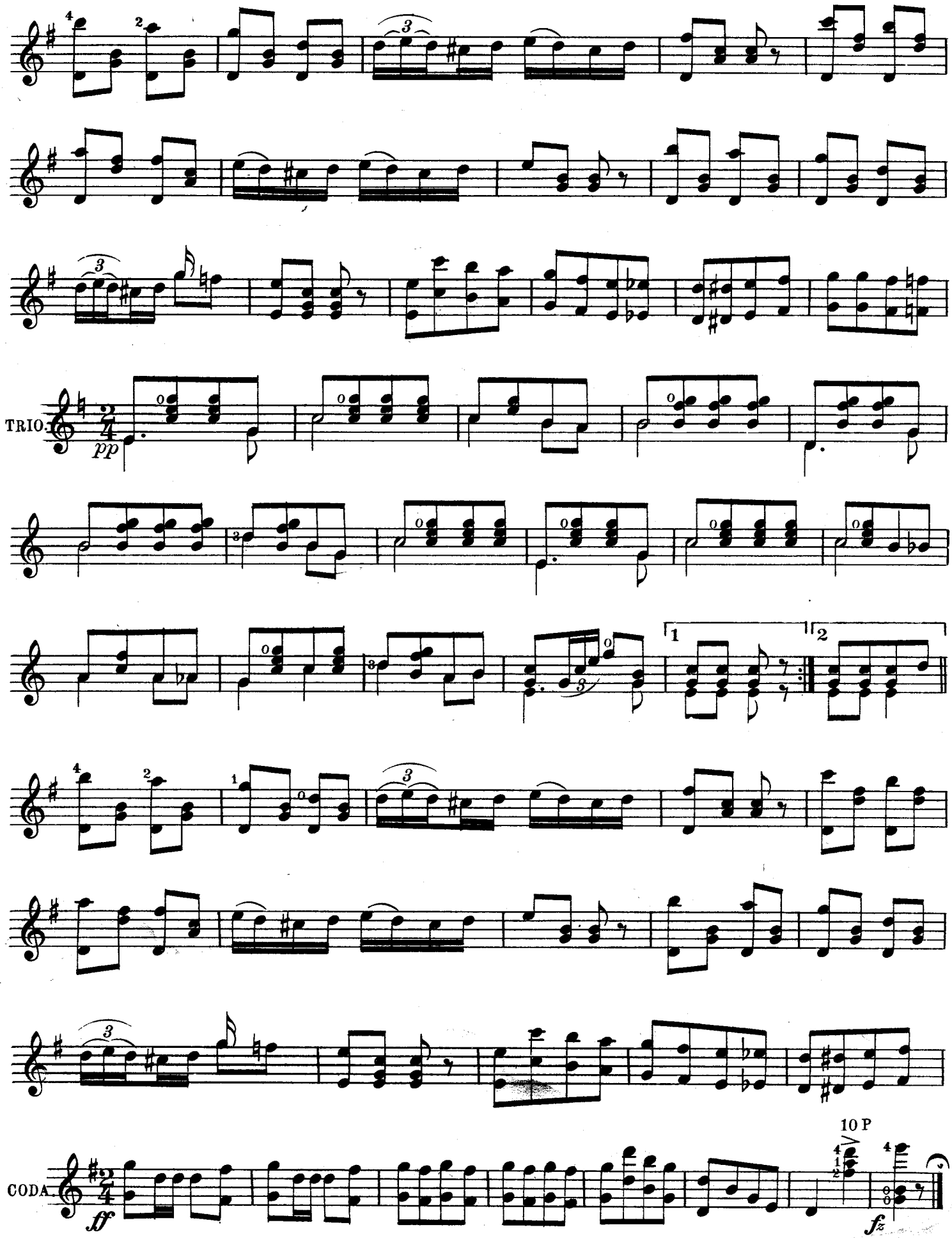
ff R.H.

12 B 12P.

9 P.B.

12 B

10 P

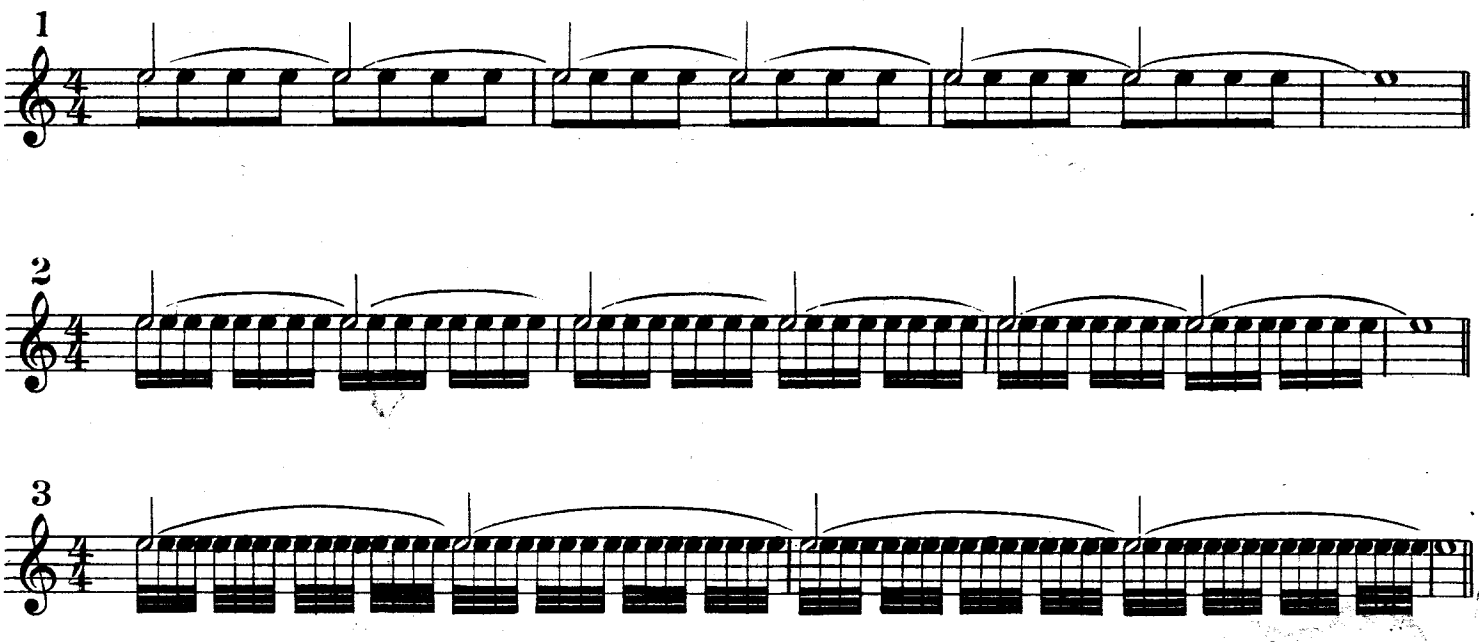

TRIO.
pp
1
2
CODA
ff
10 P
fz

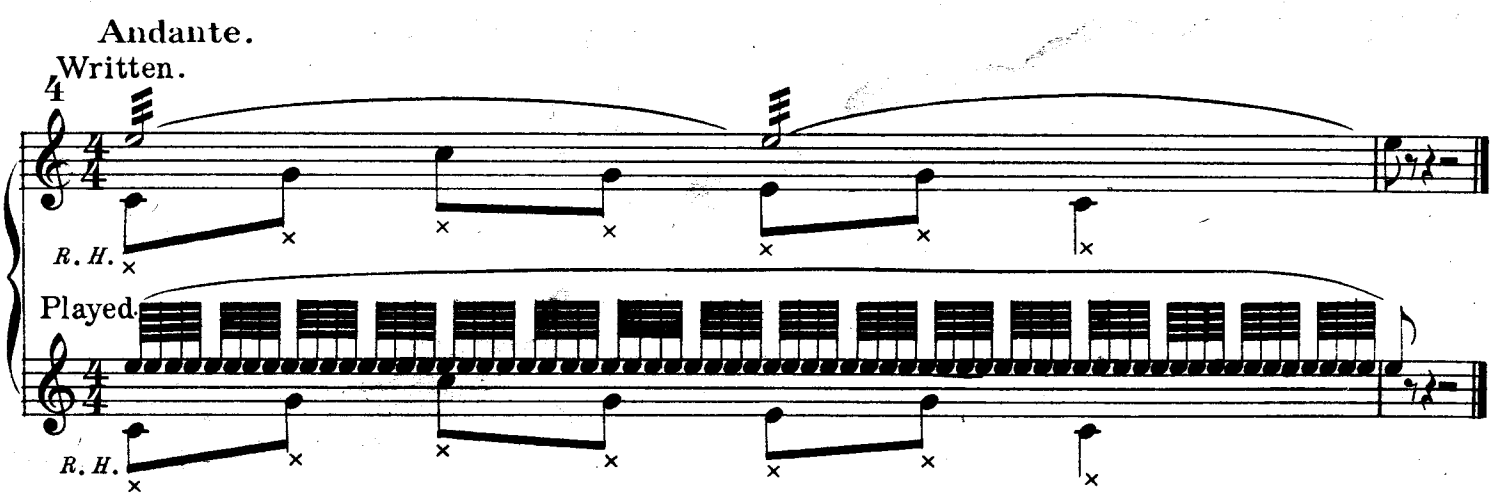
THE TREMOLO.

The Tremolo movement is executed with the "tip" of the first finger of the right hand, which oscillates very rapidly (up and down) across the string, or strings. Rest the 2nd finger of the right hand on the head of the Banjo, while the thumb remains in the position as in playing chords, i.e. extended beyond the first finger. Many teachers advocate the resting of both 2nd and 3rd fingers of the right hand on the head while the first finger plays the tremolo, but this is not absolutely necessary, as the 2nd finger alone is sufficient, while the 3rd finger rests lightly against the 2nd finger, however no serious objections have been found in adopting either method. Notes are frequently met with in addition to the tremolo notes, with the stems turned down, they are called accompanying notes, and are played with the thumb. Notes that are to be played tremolo, are abbreviated thus or *trem.*

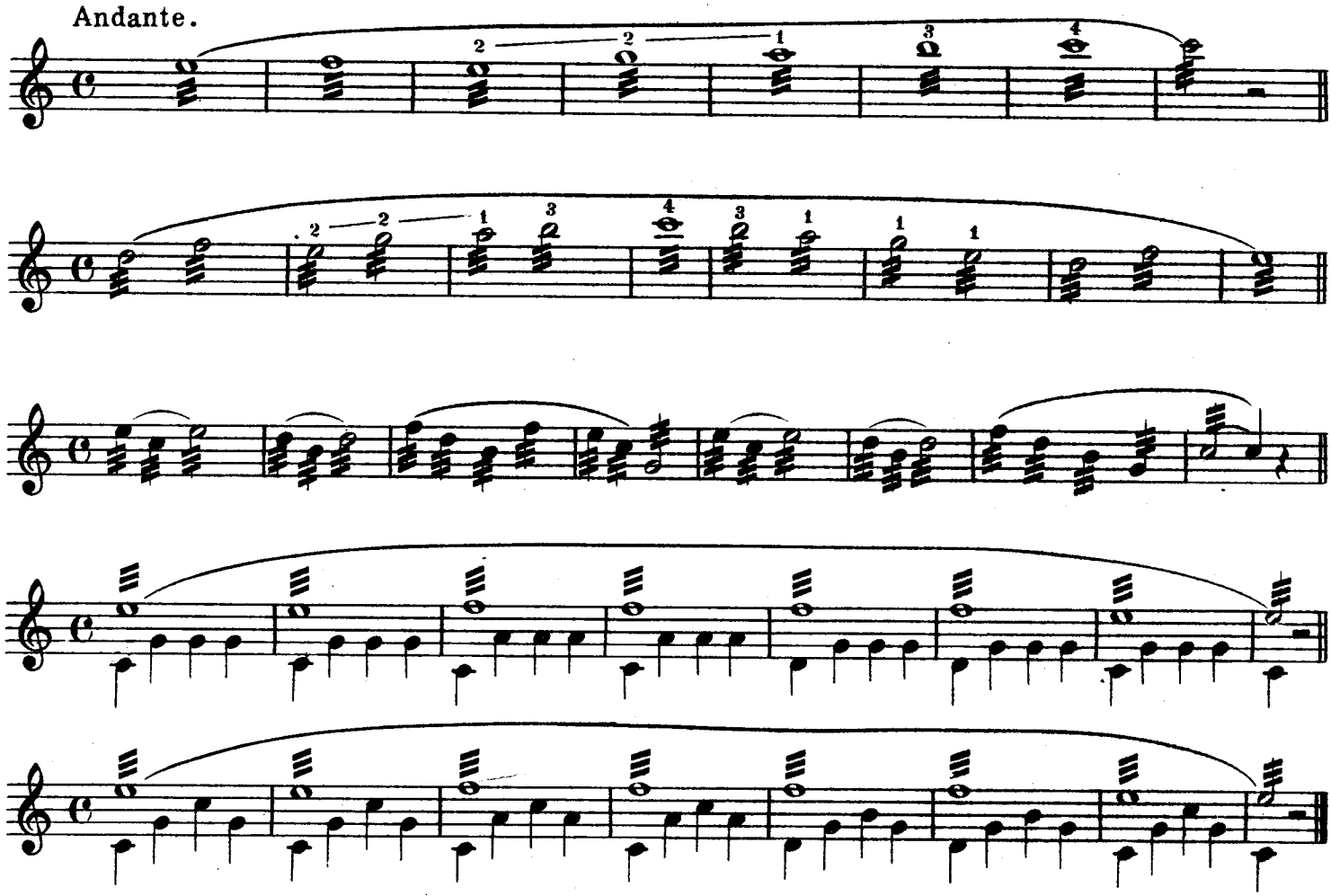
Rapid oscillation is essential in obtaining a smooth and perfect tremolo. Practice the following four Examples slowly at first, increasing the speed as the finger strengthens, and in the last Example, in which the student will find it a difficult task in "counting" the number of sixty-fourth notes contained in a half note tremolo owing to the rapidity of the first finger in moving up and down, but it illustrates the abbreviated note called *tremolo.*

Examples.

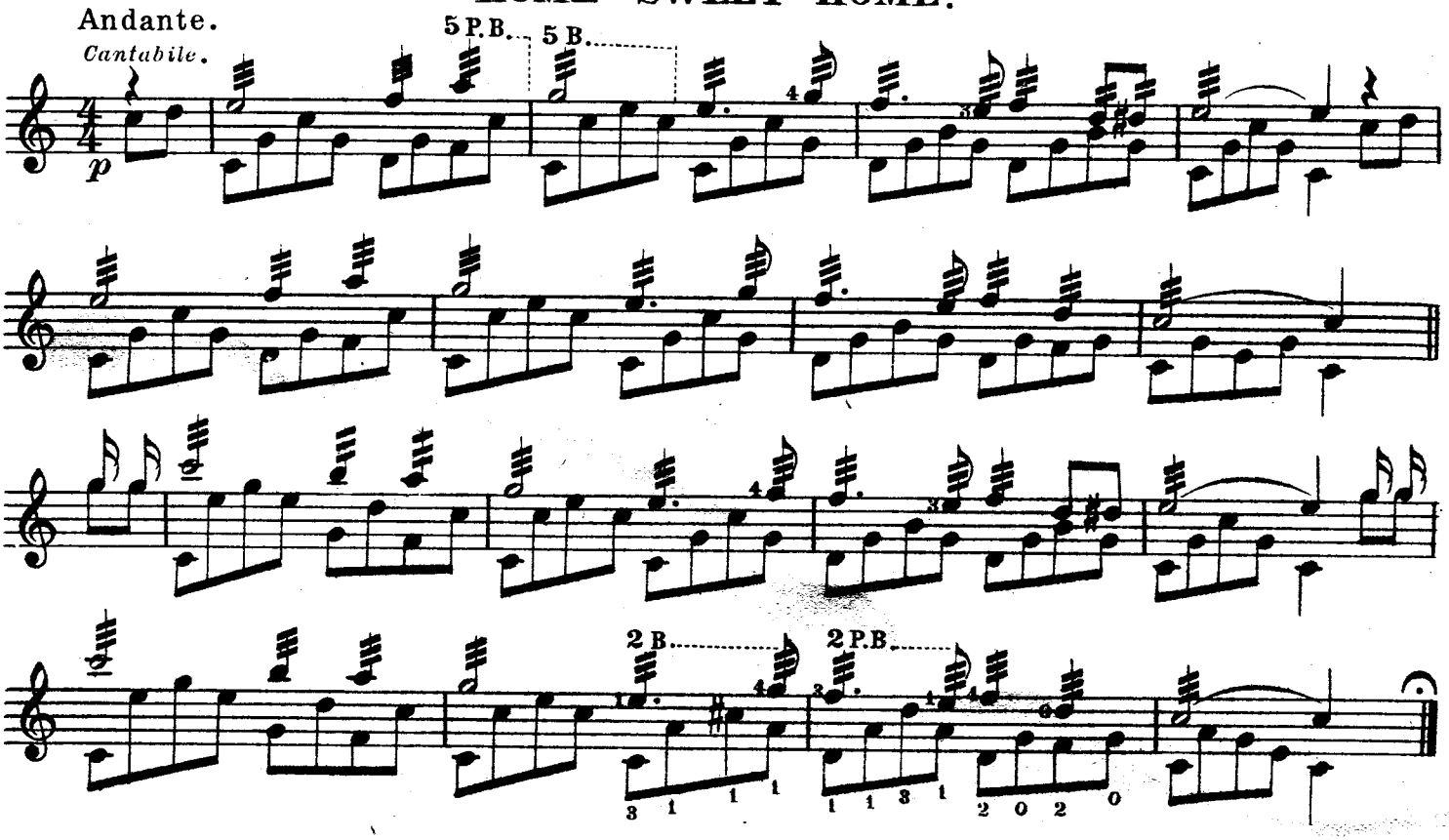




MOTIVES.



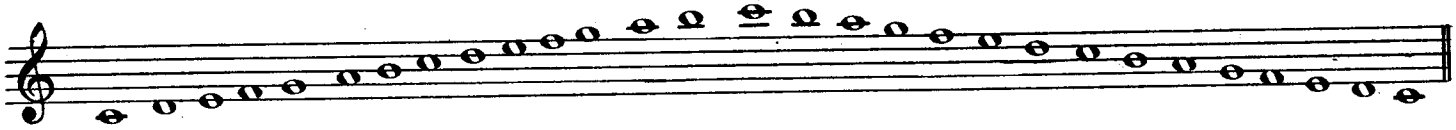
HOME SWEET HOME.



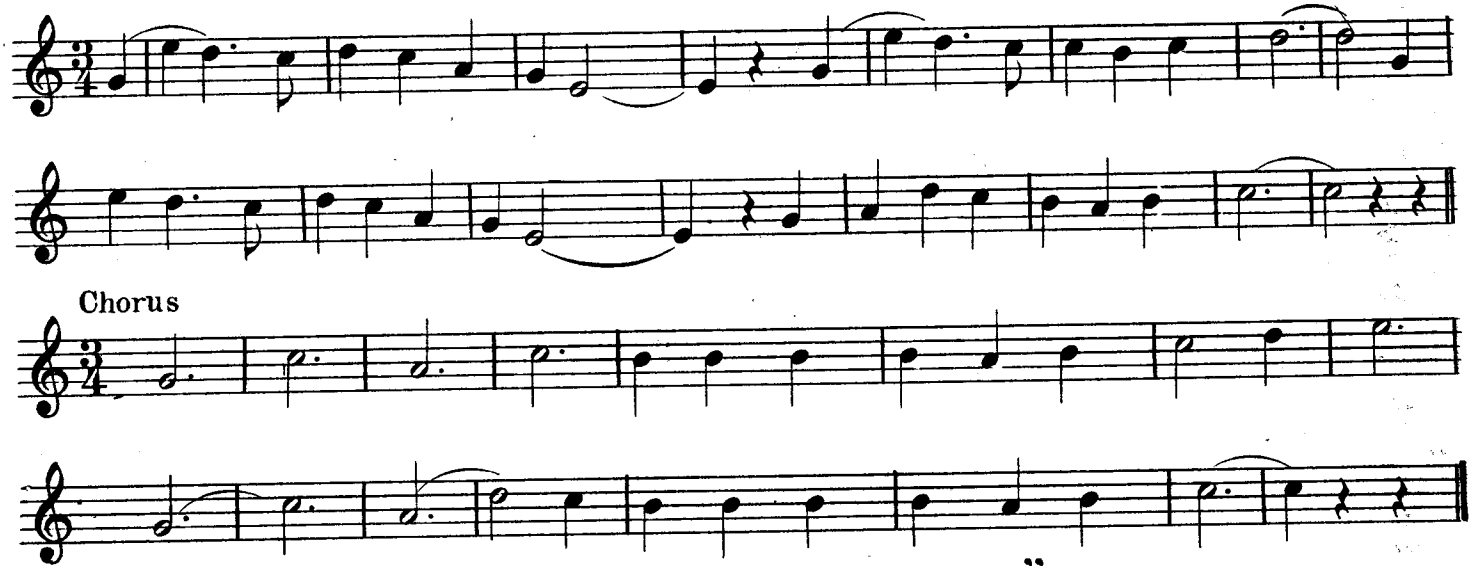
TREMOLO WITH PLECTRUM.

Some performers perfer the plectrum for tremoling whole, half, and quarter notes, especcially so when performing music not written for the banjo, such as Songs, Mandolin, Violin, etc., music. Banjo players in Mandolin Clubs (where there is no Banjo part arranged) can use the Mandolin parts and tremelo same as the Mandolins. The plectrum produces a smooth sustained tone of great power and is very popular with Concert and Vaudeville Performers.

Scale to be played tremolo with plectrum.



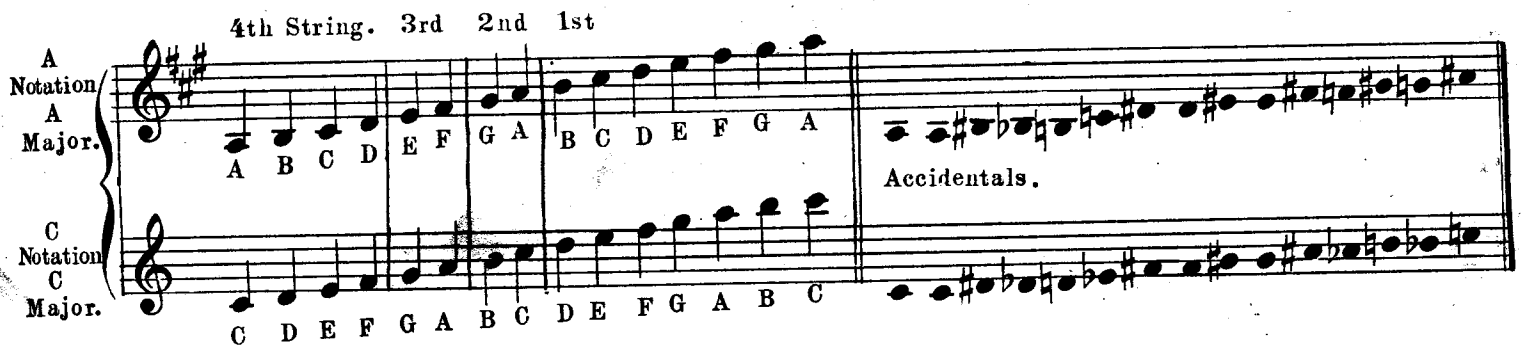
Song Played Tremolo.



"Playing A Notation Music in C"

C Notation players can use the A notation music by transposing the music one third higher, in the following way: Draw a line below the first line of the staff and read that as the first line of C. notation, read the 6th line as a ledger line: Cancel ♯♯ and play the music in C Major. The notes will read as follows: A will read C. (B.-D.) (C♯-E.) (D.-F.) (E.-G.) (F♯-A) (G♯-B.) Should an accidental occur in the A notation music it must be changed in C Notation.

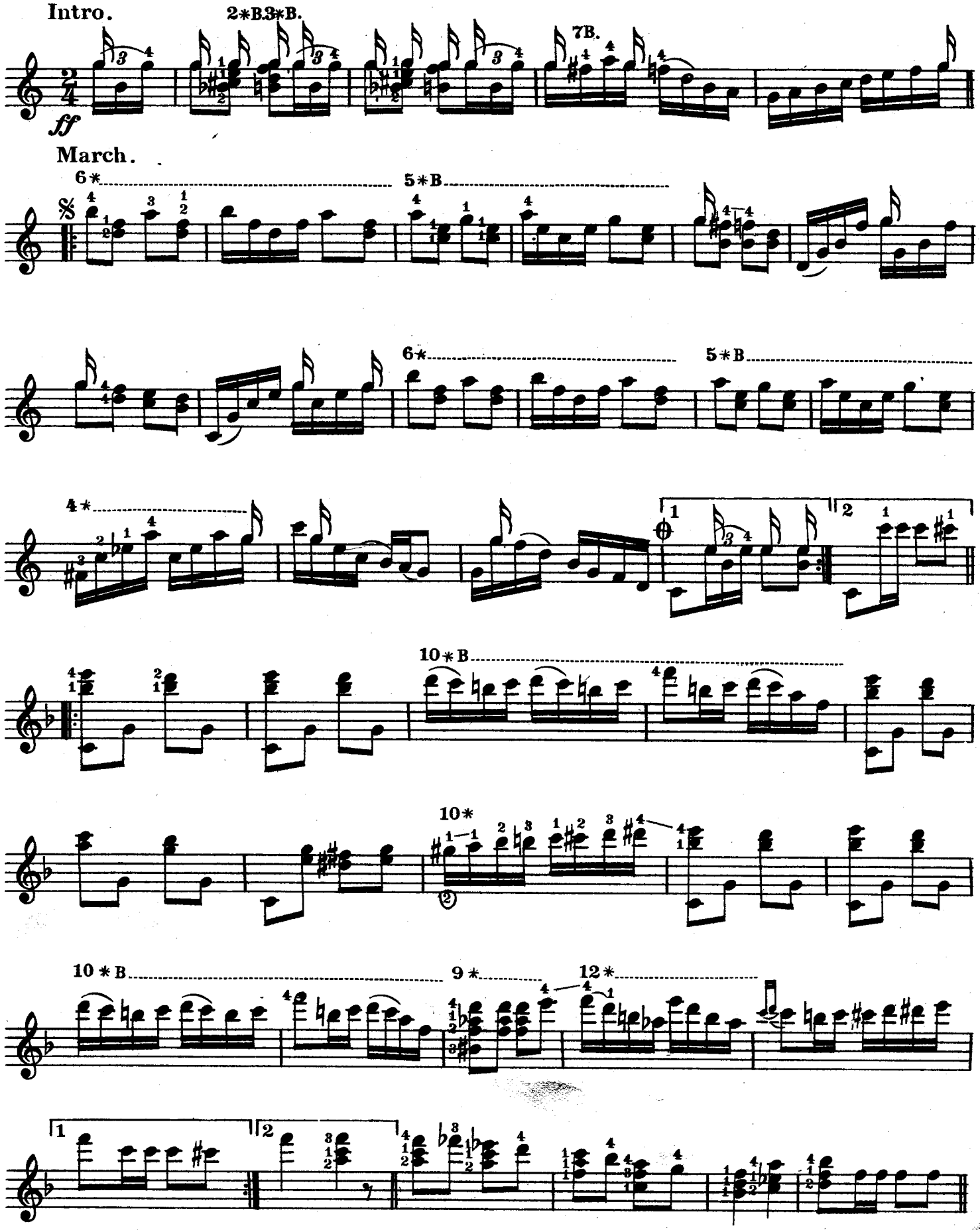
Example of Notes as they will read in A and C Notation.

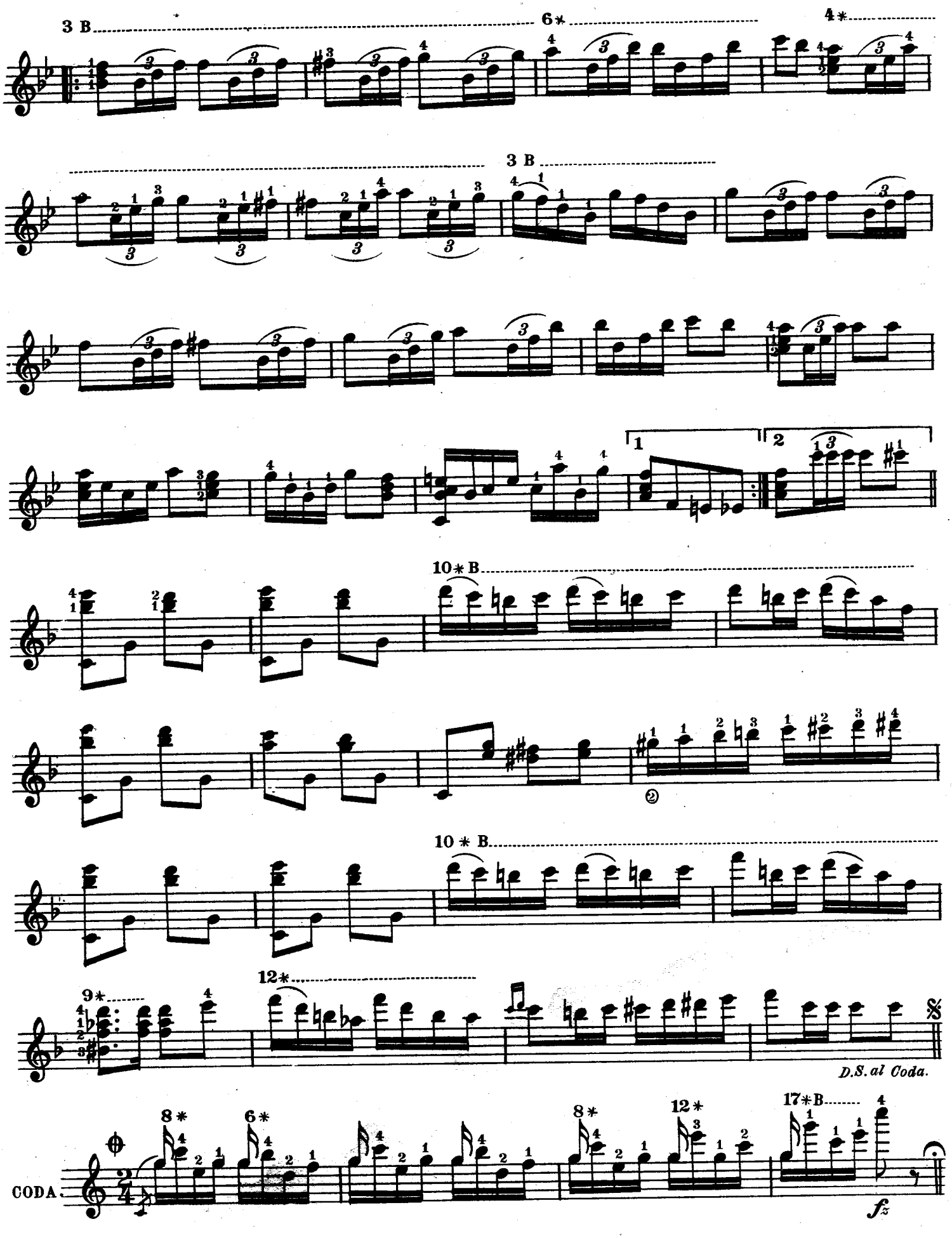


JOCKEY CLUB.

March and Two Step.

Stahl.




3 B
6*
4*
3 B
1
2
10* B
10* B
9*
12*
D.S. al Coda.
8*
6*
8*
12*
17* B
CODA
fz

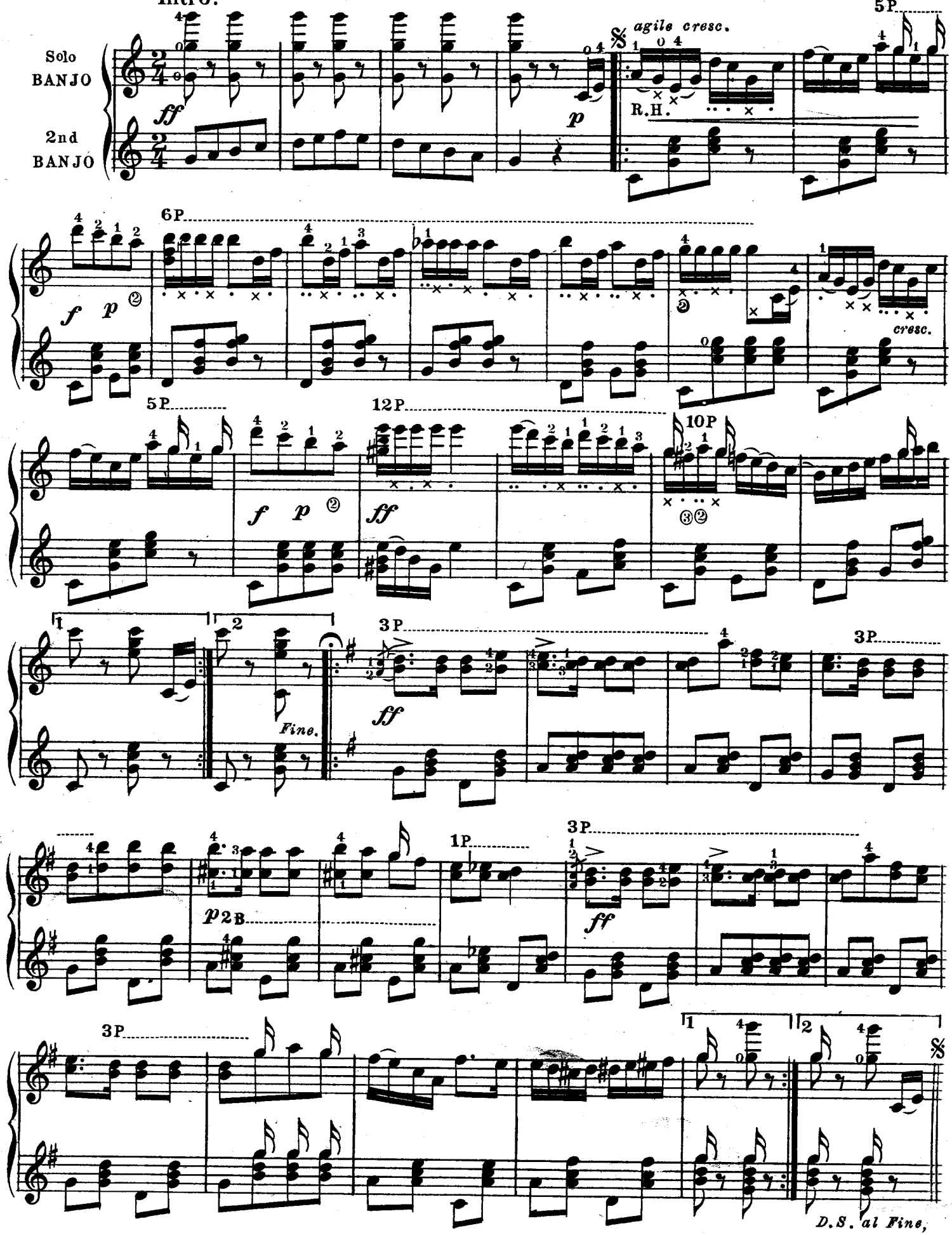
POLKA LA TIPICA

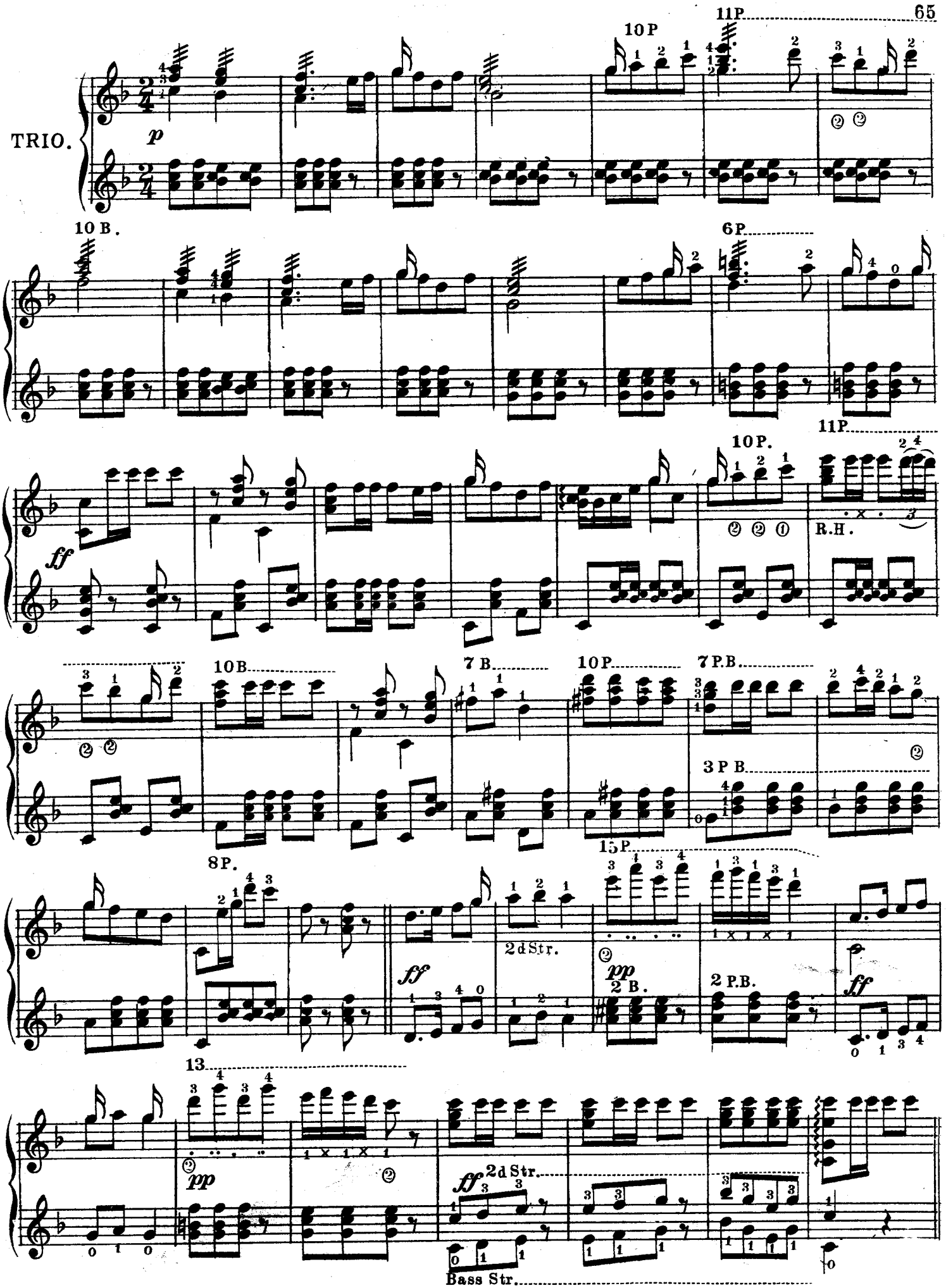
Par Carlos Curti. Arr. by Charles C. Bertholdt.

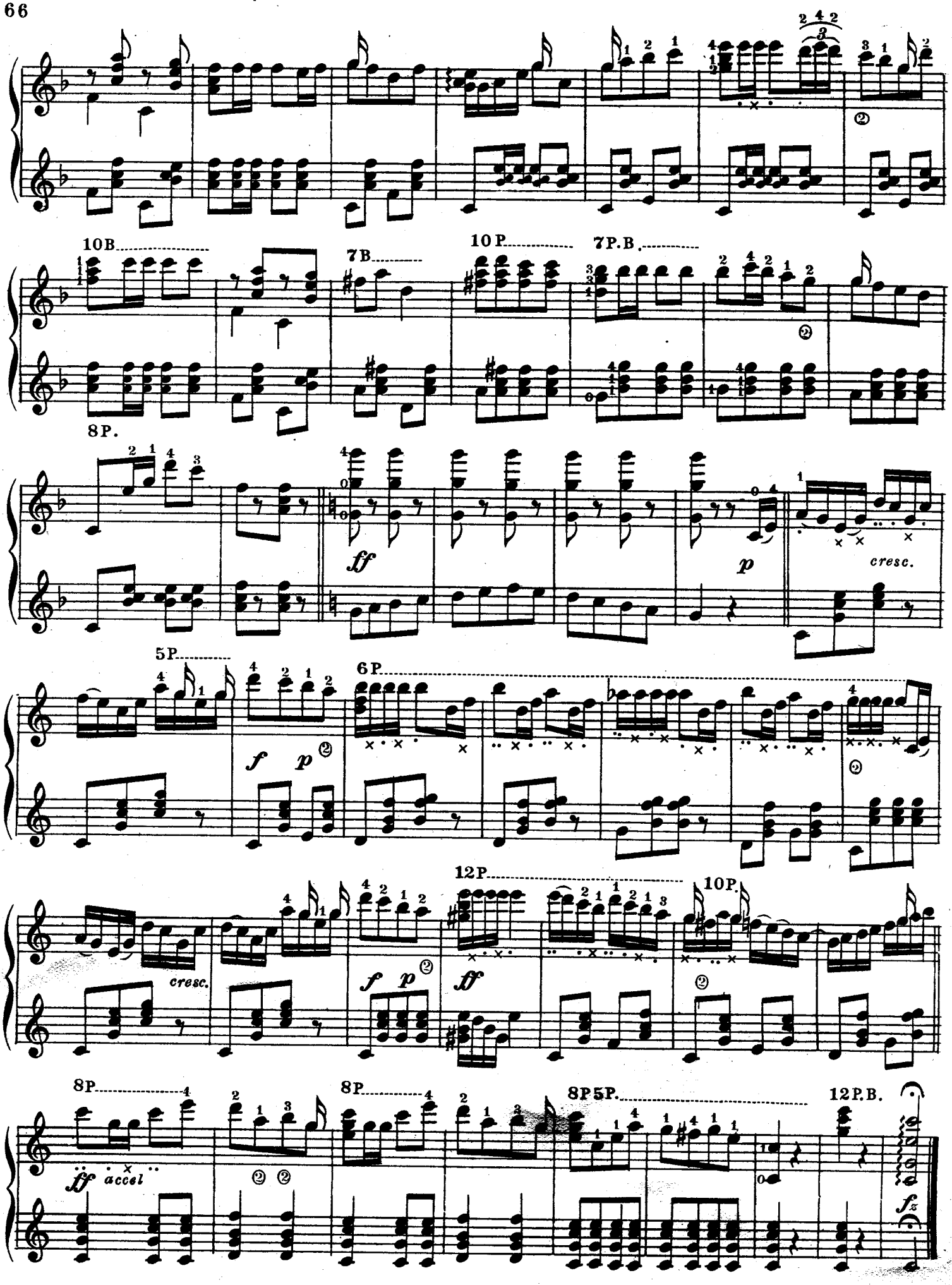
Intro.

Solo BANJO

2nd BANJO



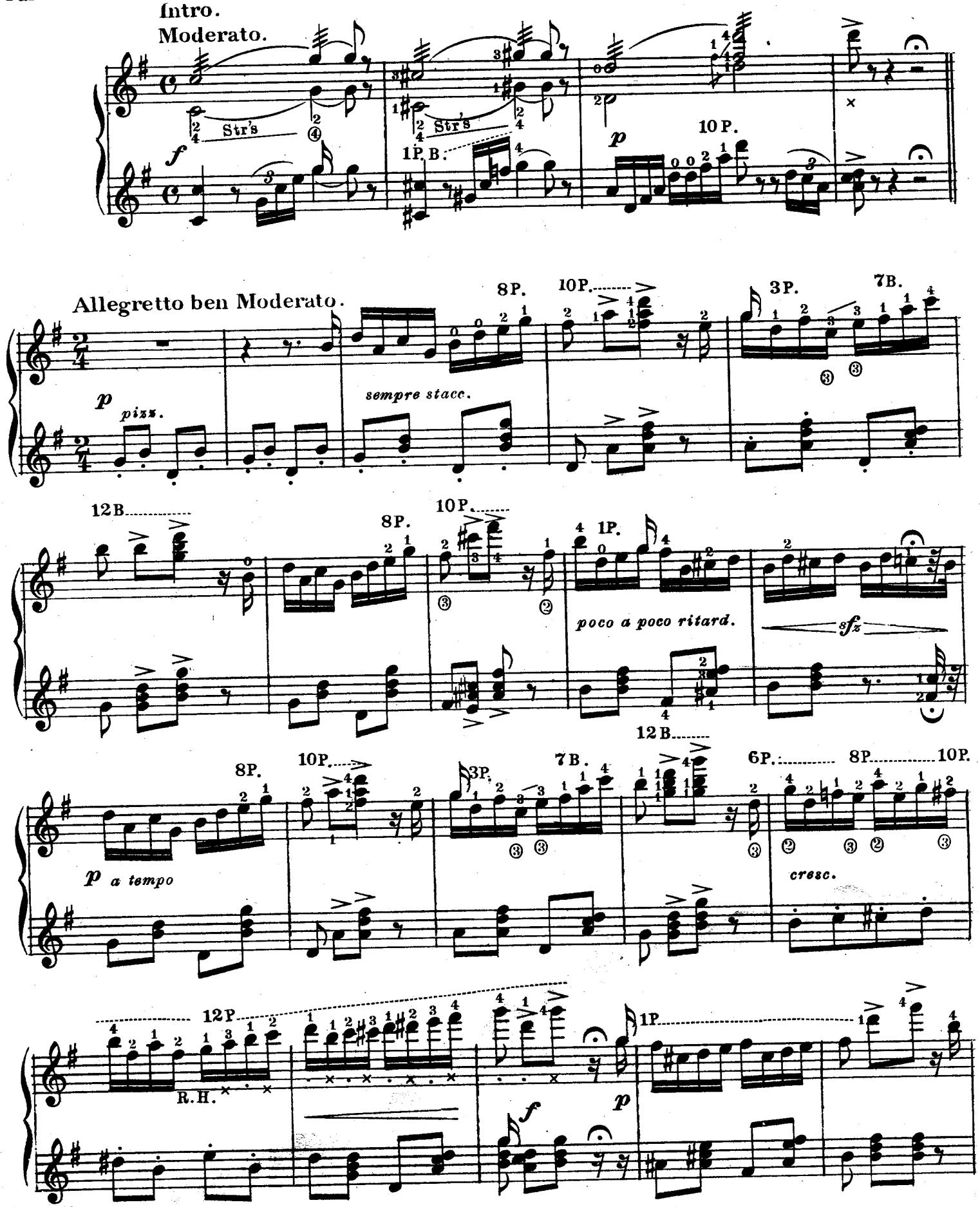

TRIO.
p
10 P
11P
10 B.
6P
ff
10P.
11P
R.H.
10B
7 B.
10P
7P.B.
3P B.
8P.
15P
2d Str.
ff
pp
2 B.
2 P.B.
ff
13
pp
ff
2d Str.
Bass Str.

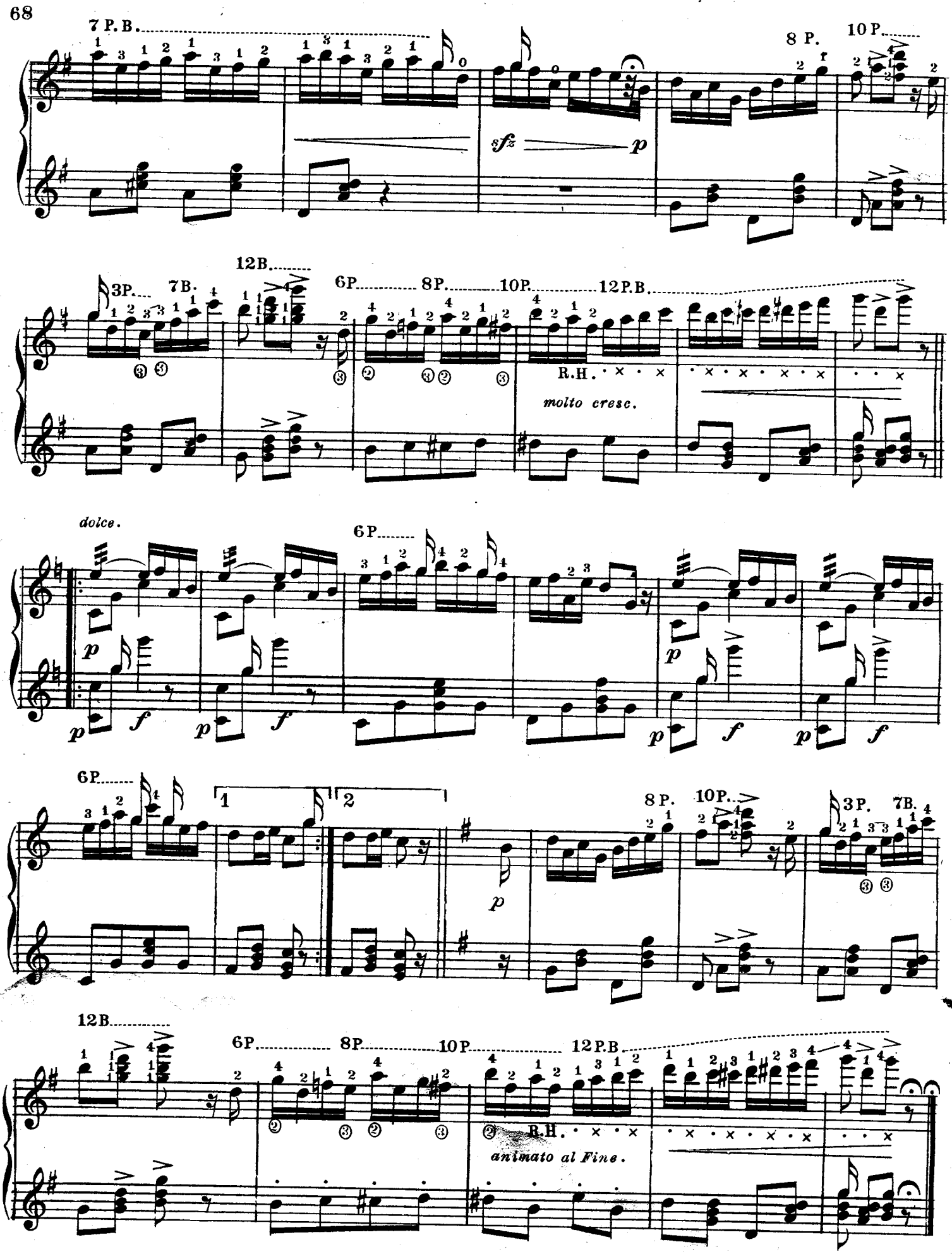

10B
7B
10P
7P.B
8P.
ff
p
cresc.
5P
6P
f
p
12P
10P
cresc.
f
p
ff
8P
8P
8P5P.
12P.B.
ff
accel
fz

PIZZICATO POLKA.

(From Ballet Sylvia.)

Par Leo Delibes. Arr. by Charles C. Bertholdt.




7 P. B.
8 P.
10 P.
sfz
p
12B.
3P.
7B.
6P.
8P.
10P.
12P.B.
R.H.
molto cresc.
dolce.
p
f
1
2
aninato al Fine.

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